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ABSTRACT

Appendix A is a sample spread of the Experimental Teachers Education Program Proposal for the summer sessions, sophomore year, junior year, and senior year. Appendix B is a structured curriculum for a teacher education course entitled "Social Science Semester," including anthropology, economics, sociology, history, geography, education, and political science, with the following sub-topics: 1) nature and diversity of culture; 2) nature and diversity within American Culture; 3) minority groups; 4) individual and society; 5) poverty; 6) perspectives on change. Appendix C is a structured curriculum for a preservice course entitled "Elementary Music Practicum," designed to identify behavioral objectives in terms of the learner's musical abilities to hear, sing, play, read, create, and verbalize, and to identify the types of musical experiences to be used to achieve each behavioral objective, by singing, playing, listening, moving, creating, and reading. Appendix D is an elementary teacher lecture and studio practicum in art, including suggestions for the development of a visual resource center, a current library listing of all art education books, a current inventory of all materials related to art which are available through the University's Educational Materials Center, a local communities resource directory, and a curriculum design and guide. (See also SP 004 109, SP 004 110 and SP 004 112). (MBM)

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FINAL REPORT
VOLUME II

Project No. 9-0007
Contract No. OEG-0-8-077946-1734

QUANTITATIVE AND QUALITATIVE EFFECTS OF REVISED SELECTION AND TRAINING PROCEDURES IN THE EDUCATION OF TEACHERS OF THE CULTURALLY DISADVANTAGED

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
OFFICE OF EDUCATION
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June - 1970

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U.S. DEPARTMENT OF
HEALTH, EDUCATION AND WELFARE

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SP004111

APPENDIX A

SAMPLE SPREAD OF THE EXPERIMENTAL TEACHERS EDUCATION PROGRAM PROPOSAL

Revised, August 1968

Research Project: Teachers for the Disadvantaged Revised, Aug. 1968

SAMPLE SPREAD OF THE EXPERIMENTAL TEACHER EDUCATION PROGRAM

(This spread assumes completion of the equivalent of one year in the present elementary education program)
(For consideration by Subcommittees of University-Wide Committee)

Summer Session Prior to the Sophomore Year

(Gen. Ed.) 86 301 Gen. Psych. (Spec. Experimental Sect.) ....3 cr.
*Seminar (scheduled as 3 cr.).....0 cr. (credit for 11 101, Orient. to Public Ed., of student has not already completed the course)
** Skill Development (Arrangement).0 cr.
*** Learning Center (Arrangements)..0 cr.

Sophomore Year

Semester I

(Gen. Ed.) 22-328 Exploration of Materials & Design ....2 cr.
(Prof. Ed.)22-555 Art Methods..............2 cr.
(Gen. Ed.) 22-105 Understanding the Arts, or 37-309 Mus. Appreciation (or replacement)....................2 cr.
(Gen. Ed.) 80-101 Physical Science..........4 cr.
(Gen. Ed.) 38-313 Am. Lit. or specially designed World Lit. replacement....3 cr.
Prof. Ed. Paid Work Exper........0 cr.
Seminar (Sched. as 3 cr. course).0 cr.
Learning Center (arrangement)....0 cr.
TOTAL...... 13 cr.

Semester II

(Gen. Ed.) 57___ 50___ 36___ 84___ 92___ Soc. Sci. Foundations - Poverty in American Society ....12 cr. (New course replacing 6 cr. Am. Hist., 3 cr. Cult. Geog. & 3 cr. Intro. to Soc. An interdisciplinary approach involving Hist, Geog., Econ., Pol. Sci., Sociol. & Anthropology, An examination of the disciplines as they provide foundational but relevant material to poverty in this nation and to the "disadvantaged.")
(Prof. Ed.) 13-517 Soc. Studies Methods............... 2 cr.
Personal Devel. Seminar (arr.).... 0 cr.
Prof. Ed. Paid Work Exp. (arr.).... 0 cr.
Learning Center (arr.)............ 0 cr.
TOTAL.............14 cr.

*Seminar -- This will serve as the hub or center of operation for the students and staff in the program. It will have a guidance and counseling orientation and will be designed to include (among other goals and activities) helping students: understand themselves, build a positive self image, set their goals, develop various skills including "schoolsmanship", and keep channels of communication open between themselves and faculty members.

**Skill Development -- This is designed to prepare each student in a relatively short time to become some type of educational technician of value and use in classrooms, with children, or with educational equipment. Students can then be paid (as student assistants) for providing important technical professional services throughout their college years as a result of this experience.

***Learning Center -- In addition to the present Reading Clinic and Speech Clinic a Learning Center will be established in Science, Math., Social Science, and Humanities. Activities and materials of a review, remedial, reinforcement nature will be developed to go along with each required course in the curriculum.

Summer Session Prior to the Junior Year

Seminar (Scheduled as a
2 cr. course)............0 cr.
Up to 8 cr. of repeat courses (F's before entering Project) or required courses not taken as freshmen (for transfers from Letters and Science, Business Administration or Secondary)
Learning Center (arrangement)....................0 cr.
Prof. Ed. Paid Work
Experience..............0 cr.

Junior Year

Semester I

(Gen. Ed.) 38-314 Am. Lit. (or replacement by special course in semantics & linguistics for teachers of the disadvantaged)........................3 cr.
(Gen. Ed.) 67-403 Fund. of Arith.............3 cr.
(minor) 92-252 Modern Soc. Problems (or equiv.)................3 cr.
(minor) 55-501 Hygiene of the Elem. School Child or
55-505 Health Problems of High School (or replacement)....2 cr.
(Prof. Ed.) 77-524 Phys. Ed. Methods..........2 cr.
Personal Devel. Seminar (arr.)..................0 cr.
Prof. Ed. Paid Work Exp....0 cr.
Learning Center (arr.).....0 cr.
TOTAL ....13 cr.

Semester II

(minor) 92-643 Soc. of the Family (or equiv.)....3 cr.
(minor) 92-656 Min. Groups & Race Rel. (or equiv.).........................3 cr.
(minor) 95-667 Intro. to Soc. Work (or equiv.)...3 cr.
(The above 3 courses might be handled as a special 9 credit block in sociology to facilitate a field experience)
(Prof.) 18-575 Basic Ed. Psych. (Learn. Theory)..2 cr.
(Prof.) 18-371 Child Growth & Develop. or
18-373 Adol. Psych.......................2 cr.
(These 2 courses might be combined as a 4 credit course or closely related in terms of laboratory. This laboratory should involve micro-teaching experiences)
Personal Devel. Seminar (Arr.)..........0 cr.
Prof. Ed. Paid Work Exp. (Arr.).........0 cr.
Learning Center (arr.)..................0 cr.
TOTAL.....13 cr.

Summer Session Prior to Senior Year
(if necessary)

Seminar (scheduled as 2 cr. course)....................0 cr.
Up to 8 cr. of repeat courses (F's before entering Project) or requirements not taken as freshmen.
Learning Center (arr.)......0 cr.
Prof. Ed. Paid Work Exp.....0 cr.

Senior year

Semester I

(minor)	96-355	Intro. to Speech & Hearing. Therapy (or equiv.).........3 cr.
(minor)	16-551	Intro. to Ed. of Exceptional Children (or equiv.)........3 cr.
(minor)	18-585	Mental Hygiene (or equiv.)...3 cr. (These 3 courses might be developed in some sort of block plan or with special relationships to provide for direct experiences)
(minor)	38-321	Lit. for Child..............3 cr.
		Personal Devel. Seminar (arr.).......................0 cr.
		Prof. Ed. Paid Work Exp. "..0 cr.
		Learning Center (arr.).......0 cr.
		TOTAL......12 cr.

Semester II (Methodology Semester)

(Prof.)	73-515	Lower Elem. Music Methods or
	73-516	Upper Elem. Music Methods.....................2 cr.
(Prof.)	13-511	Language Arts Methods.......2 cr.
(Prof.)	67-603	Mathematics Methods.........2 cr.
(Prof.)	13-513	Kindergarten Techniques or
	11-529	Jr. High Curr. & Teaching...2 cr. (This semester's content makes possible the establishment of block plans, coord. lab, experiences or a living exp. in urban or rural areas of disadvantagement. Sched. should be planned so as to avoid duplication, make best use of lab. exp. and include some microteaching exp.)
(minor)	13___	Individual. Instruction.....2 cr.
(minor)	13___	Teaching of Reading.........3 cr.
		Personal Devel. Seminar ((arr.)......................0 cr.
		Prof. Ed. Paid Work exp.....0 cr.
		Learning Center (arr.).......0 cr.
		TOTAL....... 15 cr.

Optional Summer Session Prior to Senior Year or 5th Year

(St. Req.) 57-541 Wis. Hist. (or equiv.)......2 cr.
(St. Req.) 26-547 Conservation (or equiv.)....2 cr.

Prof. Ed. Paid Work Experience - in connection with Upward Bound Program. University students will travel throughout the state along with Upward Bound pupils. In addition to a study of Wisconsin Hist. and conservation students will have counseling and tutoring responsibilities for the Upward Bound pupils.

TOTAL.........4 cr.

Paid Intern - Residency Year (5th. Year)

Intern Semester I (½ pay)

(Prof.) 18___ Eval. Sem. (replace T. & Meas.).2 cr.
(Prof.) 11-505 Prob. in St. Teach.(Disadv. emp.)..........................2 cr.
(Prof.)13 700-701 Student Teaching (in rural or urban depressed area)..............8 cr.
TOTAL........12 cr.

Resident Semester II (full pay)

(Prof.) Social Foundations..............2 cr.
(minor) 13___ Ed. of the Disadvantaged........2 cr.
(Supervision provided by University)
TOTAL.........4 cr.

APPENDIX B

FINAL REPORT

Supplementary to
RESEARCH PROJECT
TEACHERS FOR THE CULTURALLY DISADVANTAGED

A Structured Curriculum for a Course Entitled "Social Science Semester"

Glenn L. Kinzie

SOCIAL SCIENCE SEMESTER

In 1967 a group of persons representing each of the social science disciplines along with persons from the professional education began to study the required social science course offerings for elementary teachers. The existing course requirements consisted of six (6) hours of American history, three (3) hours of cultural geography, three (3) hours of sociology, and a two (2) hour methods course in the teaching of the social studies.

The relevancy and appropriateness of such requirements for prospective elementary teachers was seriously questioned by the members of the committee. The American history requirement in particular, was challenged since most large schools in Wisconsin presently require a two-year survey of United States history of all graduates. The importance and value of another survey course in the same area following so closely the high school requirement was seriously questioned.

Thus, this Committee, under the auspices of a grant from the U.S. Office of Education, which was received by the Dean of the School of Education, set about to study and revise the curriculum for these teachers.

After extensive meetings of the Committee, it was decided that a social science semester should be developed, as a pilot program, to provide more meaningful experiences for their prospective elementary teachers. The rationale for such a decision is included in subsequent pages.

It was further believed that the course content could be made more relevant by focusing the course on certain key issues and organizing it around major social science concepts.

Key issues and objectives have been suggested for each unit in the course. These are only suggestions, since it is hoped that each student, with counseling from the social science team, will develop his own issues for individual study and his personal objectives for the unit under study.

The development of educational materials and curricula also are an integral part of the course. These materials will be utilized in actual teaching situations in the University sponsored Head Start Program and nearby Indian Reservations as well as the inner-city core of Milwaukee.

The skeletal outline of the social science semester, see Appendix , suggests the focus of the course. Curriculum guides, media center materials, and course objectives and plans are currently being developed by the Committee. At the end of the current semester, these guides will be ready for implementation.

In addition to these curriculum guides, tests are being prepared by the Committee which are designed to test not only the students' cognitive knowledge of the semester, but his attitude toward college and college faculty as well. These tests are being constructed and validated in cooperation with the University's testing personnel.

To develop a rationale for the course, several meetings were held in which the objectives and content of the required courses were identified. Consideration was given to the changing direction in the social science area. A number of assumptions were necessary before the course could be designed.

A decision has still to be reached in the argument between the concept of stating behavioral objectives for a particular course or the evolution of objectives through interaction between teacher, learner, and learning set. Some learning theorists speak of learning as change in behavior (Thorndike, Skinner,et al), while others speak of learning as changes in understanding, i.e. from simple to more complicated concepts (Piaget, Suchman, etal). Utilizing behavioral analysis, objectives, and testing threatens to destroy the basic aims of education by changing our emphasis to that of trying to train people to behave in certain ways.

Benjamin Bloom in his new book, Formative and Summative Evaluation of Student Learning said, "This set of expectations, which fixes the academic goals of teachers and students, is the most wasteful and destructive aspect of the present educational system. It reduces the aspirations of both teachers and students; it reduces motivation for learning in students; and it systematically destroys the ego and self-concept of a sizable group of students". Many authorities think social scientists and educators must proceed cautiously so as not to disect people and learning to the extent that understanding is destroyed. By focusing on broader and comprehensive objectives, these arguments are not as meaningful.

Secondly, behavioral objectives in the social sciences are broader in nature because of the content of the discipline. While the music educator and mathematician may speak of skills and measurements of their respective disciplines, the skill of the social scientist would be in understanding the method of research for examining content. The basic premise underlying the social sciences is understanding and comprehension.

Thirdly, although all areas of the curriculum are concerned with the cognitive domain, the social sciences are equally concerned with the affective domain. Development of an appreciation for the discipline and how research is done within the discipline is a necessary adjunct to each course.

The social studies are also becoming more concerned with concept development, understanding and application of generalizations as they relate to and are built on factual data. The latest thinking in terms of behavior indicates that the desired learning behavior for the social sciences be in the form of generalizations or universals explaining human behavior. The subcommittee members indicated they felt teaching should reflect and develop various kinds of understanding of a particular concept or generalization.

Based on the nature of the content, the program of the students and the philosophy of the program,the consultants made the following recommendations for a social science semester:

1. The discipline included in the social science semester can, and should be integrated. Due to the nature of the content suggested and the underlying philosophy of the program, these disciplines should be integrated into a interdisciplinary approach. A more integrated or unified approach to the teaching of social studies is commonly called the "interdisciplinary approach". Those who support this method claim that there are certain key social concepts which the student may use to analyze man's social behavior. These may be called "organizing concepts", for they are working principles employed by the scholar to give perspective to his work. Whether or not things are, in fact, related to each other is less important than is the scholar's perception of their relatedness. Such a perception is the modus operandi of the social scientist. As each social studies student becomes more sophisticated in the social sciences, he will adopt his own organizing concepts, and, thus, scholarship becomes very individual. Concepts are not taught; they are chosen and/or developed. This is as it should be, for choice is the very essence of a democracy. However, it is not to say that all organizing concepts and methods of inquiry are of equal value or validity; each approach must be subject to validation in relation to its given purpose. After all, it is argued, when our society deals with a social problem, it does not adopt a multidisciplinary approach; but, instead, it calls on all disciplines to work as an integrated unit.

2. The Academic Disciplines Should Be Organized Into a Teaching Team.

The team leader should represent the discipline of anthropology. It was believed by this group that this discipline would best serve as the integrator and organizer of the semester block. The team leader should be given some released time in order to carefully plan and to organize the program. This would help to prevent a situation developing in which many of the social science concepts or generalizations are not logically related.

3. The curriculum should be organized around certain powerful concepts and around key problems of the disadvantaged in our society.

4. Department chairmen of the disciplines represented would make every effort to schedule the team members so that the team personnel will have common hours for planning and coordination.

5. The team teachers would have sufficient free time for small group and individual work with the students of the program. Such individual counseling is mandatory if the program is to succeed. The students will have extensive blocks of free time so as to be able to utilize the available instructor's services and the materials in the media center.

6. A media center is being developed which will include:

A. video and sound tapes of important lectures in the social science block.

B. appropriate resource materials from each of the social science disciplines included in the integrated courses.

C. commercially prepared film loops, 16mm. sound films, and filmstrips that are appropriate for the project.

D. books, periodicals, and national projects which are relevant to the problems of the course.

E. tutoring areas where graduate assistants and instructors can meet with students desiring additional work in areas of difficulty.

BACKGROUND

The social science subcommittee was appointed in October, 1968. The members of the committee were:

Dr. Glenn L. Kinzie - Secondary Education (Chairman)
Dr. George Willis - Political Science
Dr. George Connor - History
Mr. Michael Wireman - Anthropology

SOCIAL SCIENCE SEMESTER

Consultants to the project were Dr. Glorianne Leck - Elementary Education and Dr. Larry Anderson - Geography.

PROGRESS

The committee met several times during the semester to relate progress and to coordinate the materials of the program.

The primary task of the committee was to construct a fourteen credit semester course. It had been earlier decided that the committee would develop a semester plan which integrated the several disciplines of the semester. This semester replaced the separate courses of:

U.S. History - 6 credits
Cultural Geography - 3 credits
Introduction to Sociology - 3 credits
Methods of Teaching Social Science - 2 credits

A content outline for the new integrated course is part of an earlier report and is included as Appendix in this report.

The primary task of this committee was to develop objectives, content and materials and bibliography for the content outline, (Appendix B1). Since the course was problem oriented, developing for specific unit materials proved to be difficult. The unit materials that have been developed are presented in Appendix .

Dr. Larry Campbell, Project Director, arranged for a consultant visit by Mr. Tony Magliore, an experienced counselor of disadvantaged students. His assistance proved to be most valuable in subsequent planning.

Several bibliographies were developed by the consultant team (see Appendix). It was hoped that many of the texts suggested could be purchased and become part of the materials center for the project.

SPECIAL PROBLEMS ENCOUNTERED

The major problem encountered was the development of significant learning experience for students who would be enrolled in the social science semester. As the semester was problem oriented it was difficult to anticipate the problems which students would find relevant and important for their understanding of contemporary society generally and of poverty specifically.

Secondly, the committee had some difficulty trying to integrate the content for the teaching team, as each discipline needed some common bond with the others in order to develop a truly integrated program.

To solve both of these problems the committee developed a comprehensive rationale which was to guide the thinking of committee members as they developed curriculum materials. The rationale is included below.

PERSPECTIVES ON POVERTY

An Integrated Approach

The widening gap between the need for social understanding in our dynamic world and the actuality of what takes place in the elementary classroom is one of the greatest problems we face today. The most important element in closing this gap is an improvement in the education of elementary teachers.

Natural scientists and social scientists have become aware of this ever-increasing gap in the last 15 years, as they have visited elementary classrooms and observed the unused potentialities of the children and the helplessness of teachers to capitalize on that potential. And if this situation breeds frustration in communities of average means, the degrees of frustration are only magnified in economically depressed areas.

The child of poverty is aware of his environment. He knows about social realities. He is aware of discrimination, neighborhood riots, unemployment, the war in Vietnam, air and water pollution and congestion and blight in the cities. And once these events become a part of the child's experience, it is the obligation of the elementary classroom teacher to help him understand and deal with them. Finding a design which underlies this seemingly chaotic world and showing man as a problem solving being are important objectives of education in a democratic society.

Most present programs of teacher-training institutions do not give potential teachers the qualifications they need to deal with the above stated issues. It is usual, for example, for elementary teachers to graduate from most colleges and universities without taking course work in the social sciences which would help better prepare them to deal with social issues. Even where the teachers do take one or two courses in each of the social sciences, they take general introductory courses which are only remotely related to the classroom needs of prospective teachers.

In the hope of off-setting these deficiencies in teacher education, particularly for prospective teachers who have expressed an interest in teaching culturally distinct and/or economically deprived students, this pre-service social science program which combines the various social science disciplines into a comprehensive semester is offered.

This program reflects the position that any hoped-for revolution in social science education can have only limited success so long as teachers are not adequately trained to do their share in narrowing the gap between social theory and classroom needs. Therefore, the achievement of adequate preparation for elementary teachers will require designs that are radically different from those that now prevail.

Harold Rugg, in 1947, published The Foundations of American Education in which he claimed that a series of basic concepts from the social sciences and philosophy when known and accepted by teachers would help them build a "great school". Rugg's vision that "a sound theory of society, of the nature, behavior, and expression of men, as foundations of education will turn teacher-education institutions into centers of ideas" has never really come to pass. Perhaps our failure can be equated to our desire for academic specialization to the point, where,today, we have alienated ourselves from society to such a degree that the term "irrelevant" seems relevant.

This program, then, is dedicated to change. It is directed toward the goal of producing teachers who can prepare children to live intellectually in the future. More specifically, the program objectives are to develop the ability of prospective teachers to:

1. Be able to take social problems which concern children and show them how to analyze the scope and cause of such problems;

2. Be able to show children the contribution of individuals, in private groups, and of the government of solving social problems;

3. Become acquainted with the analytic tools of the social sciences;

4. Become knowledgeable and effective in developing and clarifying such behavioral goals as;

-recognition and the worth and dignity of each individual,
-recognition and understanding of the interdependence of man in society,

- the use of intelligence to improve human living throughout the world,
- the intelligent use of the forces of nature and the resources of nature to benefit all mankind,
- the acceptance for responsibility of helping to achieve democratic social actions for the benefit of all,
- increasing the effectiveness of the family as a basic and social institution,
- cooperation in the interest of peace and welfare for all.

This social science semester is not conceived as a panacea for all societal ills. It is, however, offered as a best effort in light of the latest research in education and the social sciences. More, the program itself will be carefully scrutinized to the end that if positive movement toward the stated objectives is realized, the conceptual model of this program may very well find its way into other teacher training programs.

THE SOCIAL SCIENCE SEMESTER

POVERTY IN AMERICAN SOCIETY

14 Semester Hours

Developed by
The College of Liberal Arts and The College of Education
Wisconsin State University-Oshkosh, Wisconsin

Appendix B

U N I T I - T W O W E E K S

N A T U R E A N D D I V E R S I T Y O F C U L T U R E

SUGGESTED STUDENT PROJECT - Each student will develop his own theory of society

Week 1

Period	Monday	Tuesday	Wednesday	Thursday	Friday
1					
2	Panel - Introduction Discipline (Anthro., Ec., P.S., Sociology, Hist., Geog., Educ.)	Geog. Nature and Culture: The Cultural Landscape	Anthropology The concept of culture: definitions and delimitations	Pol. Sci. Government-Man's response to his needs to deal with public problems of society (small groups)	Economics
3		(Small groups)			
4	Keynote--(Anthropology)	Sociology	Geography Nature and Culture: The Cultural Landscape	History The Watershed: When the soul was the center of life	Anthropology The concept of culture: definitions and delimitations
5					
6	Lab-Campus Orientation Media Center Equipment		Lab-Teacher as curriculum person choosing focus of the culture as it relates to social sciences we are going to study		
7	" "		" "		

UNIT I - TWO WEEKS

NATURE AND DIVERSITY OF CULTURE

SUGGESTED STUDENT PROJECT - Each student will develop his own theory of society

Week 1 - Continued

Period	Monday	Tuesday	Wednesday	Thursday	Friday
8	Lab-Campus Orientation Media Center Equipment		Lab-Teacher as a curriculum person choosing focus of the culture as it relates to social sciences we are going to study		
9	"	"	"	"	

UNIT I - TWO WEEKS

Week 2

Period	Monday	Tuesday	Wednesday	Thursday	Friday
1					
2	Anthro. Culture As a system of shared value orientations	Sociology	Geog. Origins and diffusion	Anthro. Culture as a system of shared value orientations	Sociology
3		(small group)	Use along with Simulation Video Tapes	(small group)	
4	History The Watershed: When the soul was the center of life	History The Watershed: When the soul was the center of life	Geography Origins and diffusion. H.S.G.P. diffusion material	Pol. Sci. Classification of governments- Democratic Authoritarian	Social-Foundations Schooling as passing on of culture & developing culture
5					
6	Lab.-Priorities of the Social Studies Curriculum (local, state, nat'l)		Lab.-Priorities of the Social Studies Curriculum (local, State, Nat'l)		
7	" "		" "		
8	" "		" "		
9					

UNIT II - FOUR WEEKS

THE NATURE AND DIVERSITY WITHIN AMERICAN CULTURE

Week 3

SUGGESTED ISSUES: (1) Does each group need to find their past? (2) The importance of personal and national history. (3) How does man communicate in diverse culture? (4) How can communication be improved?

SUGGESTED PROJECT: Social science methodology - surveying - interviewing - sampling

Period	Monday	Tuesday	Wednesday	Thursday	Friday
1					
2	Keynote-History	Geography Cultural diversity: Ideologies and the Political Order	Geography Cultural diversity: Ideologies and the Political Order	Sociology	Economics
3		(small groups)		(small groups) Panel	
4	History Cultural Transplants in a New World: The new world rings some changes	Sociology	Sociology	Pol. Sci. Functions & organizations of Amer. Gov't - Federalism, Unity, and Diversity	Social Foundations The nature of public Schooling
5					
6	Lab.-The purpose of social science educ.		Lab.-The purpose of social science education		

UNIT II - FOUR WEEKS

Week 3

Period	Monday	Tuesday	Wednesday	Thursday	Friday
7	Lab.-The purpose of social science education		Lab.-The purpose of social science education		
8	" "		" "		
9					

U N I T II - F O U R W E E K S

Week 4

Period	**Monday**	**Tuesday**	**Wednesday**	**Thursday**	**Friday**
1					
2	Anthro. Anthro. as a study of social organization	Geog. Cultural Diversity: The Mosaic of Languages	Geog. Cultural Diversity: The Mosaic of Languages	Hist. Born to be free	Hist. Born to be free
3		(Small groups) Panel		(Small groups) Panel	
4	Economics	Anthro. Anthro. & the study of complex societies	Hist. How Americans were made	Pol. Sci. Functions & organization of Amer. Govn. Local	Foundations George Counts "On School Boards"
5					
6	Lab.-Decision making in the social studies		Lab.-Decision making in the social studies		
7	"	"	"	"	
8	"	"	"	"	
9					

UNIT II - FOUR WEEKS

Week 5

Period	Monday	Tuesday	Wednesday	Thursday	Friday
1					
2	Sociology	Geog. Cultural Diversity: Religions-Origins & dispersals	Sociology	Geog. Cultural Diversity: Religions-Origins & dispersals	Economics
3		(Small groups)		(Small groups)	
4	Anthro. Anthro. & the study of complex societies	Pol. Science Functions & organizations of Amer. gov't-State	Pol. Science Functions & organizations of Amer. govn.- National	Anthro. Theoretical & Methodological Insights of Anthro.	Hist. How much govn. -confederation & constitution
5					
6	Lab-child development Learning Theory as related to social studies		Lab-child development Learning Theory as related to social studies		
7	"	"	"	"	
8	"	"	"	"	
9					

UNIT II - FOUR WEEKS

Week 6

Period	**Monday**	**Tuesday**	**Wednesday**	**Thursday**	**Friday**
1					
2	Foundations The Supreme Court & Educ.	Anthro. Urban Anthro.	Anthro. Urban Anthro.	Geog. Cultural Diversity: Race	Geog. Cultural Diversity: Race
3		(Small groups)		(Small groups)	
4	Hist. How much gov't-Confederation & Constitution	Sociology	Economics	Economics	Foundations What is the role of schooling in a country possessing such great cultural diversity?
5					
6	Lab.-Objectives: Taxonomy of Educational objectives Criteria for selection of objectives Levels of questioning and thinking		Lab.-Objectives: Taxonomy of Educational objectives Criteria for selection of objectives Levels of questioning and thinking		
7	"	"	"	"	
8	"	"	"	"	
9					

UNIT III - THREE WEEKS
MINORITY GROUPS

SUGGESTED ISSUES: What is nature of prejudice? How are ethnological groups inculturated? What is nature of communication? How can we improve communication between groups?

SUGGESTED PROJECT: Develop curriculum unit on issue of your choice.

Week 7

Period	Monday	Tuesday	Wednesday	Thursday	Friday
1					INDIVIDUAL PROJECTS - FIELD TRIP
2	Keynote- Sociology	History of American History	History of American Negro	History of American Negro	
3					
4	Geography Cultural Diversity: Cultural realms	Guest Lecture (Focus-Amer. Indian)	Guest Lecture (Focus-Amer. Negro)	Guest Lecture (Focus-Spanish American	
5					
6	Lab.-Social studies and approaches to content		Lab.-Social studies and approaches to content		
7	" "		" "		
8	" "		" "		
9					

UNIT III - THREE WEEKS

Week 8

Period	Monday	Tuesday	Wednesday	Thursday	Friday
1					INDIVIDUAL PROJECTS - FIELD TRIP
2	Geog. Pop.Change "Internal Migrations of the Amer. Negro"	Pol. Science Sources of power & influence in decision making	Sociology The nature of prejudice	Case Study Amish	
3		(Small groups)			
4	Anthropology Economic Exclusion	Economics	Anthropology Economic Exclusion	Social Foundations Plights of minority groups & education	
5					
6	Lab.-Curriculum scope & sequence		Lab.-Curriculum scope & sequence		
7	" "		" "		
8	" "		" "		
9					

UNIT III - THREE WEEKS

Week 9

Period	Monday	Tuesday	Wednesday	Thursday	Friday
1					INDIVIDUAL PROJECTS - FIELD TRIP
2	History-Civil War	History-Reconstruction	Pol. Science Theories of decision making	Pol. Science Decision making processes & patterns	
3		(Small groups)		(Small groups)	
4	Anthro. Urban Ethnography: An anthropological approach to the study of minority groups.	Anthro. Urban Ethnography: An anthropological approach to the study of minority groups	Anthro. Social & ethnic exclusion	Sociology Culture and values	
5					
6	Lab.-Criteria for selection of content		Lab.-Criteria for selection of content		
7	" "		" "		
8	" "		" "		
9					

UNIT III-THREE WEEKS

FIELD TRIP

Related to Individual Projects

10th. Week

INDIVIDUAL AND SOCIETY (TWO WEEKS)

SUGGESTED ISSUES: Is society becoming more abstract? Is the individual becoming more and more lonely? Is man becoming less free in urban society? What changes in man's relationship to society realities from automation and urbanization?

SUGGESTED PROJECT: Fine arts - music, literature - do these communicate with individual and group?

Week 11

Period	Monday	Tuesday	Wednesday	Thursday	Friday
1					
2	Keynote (Social-Psychologists)	Anthro. The individual in total context	Anthro. The individual in total context	Pol. Science Man as a citizen	Anthro. Individualism on Alienation
3		(Small groups) Panel		(Small groups)	
4	Sociology	Sociology	Sociology	Economics	
5					
6	Lab.-Discovery Teaching Inductive-deductive		Lab.-Discovery Teaching Inductive-deductive		
7	" "		" "		
8	" "		" "		
9					

INDIVIDUAL AND SOCIETY (TWO WEEKS)

Week 12

Period	Monday	Tuesday	Wednesday	Thursday	Friday
1					
2	Pol. Science Political socialization and behavior	Economics	Geog. The occupancy of the individual-a simulation problem	Geog. The movement of flow of the individual in the cultural mainstream and in the Yazoo streams	Foundations The individual & society
3		(Small groups)		(Small groups)	
4	History The individual disappers-Business takes over	History The individual disappears-Business takes over	History International madness-W.W.I	History International madness-W.W.I	History International madness-W.W.I.
5					
6	Lab.-Discovery Teaching-inductive-deductive		Lab.-Discovery Teaching-inductive-deductive		
7	" "		" "		
8	" "		" "		
9					

SUGGESTED PROJECTS: Simulation Games-Conflict

POVERTY - (THREE WEEKS)

SUGGESTED ISSUES: The negative income tax - a possible answer? What makes people poor? Is poverty a necessary condition? What is poverty? Are people poor because they are not future oriented? Are we becoming a meritocracy?

SUGGESTED PROJECT: Develop instrument to develop degree of future orientation.

Week 13

Period	Monday	Tuesday	Wednesday	Thursday	Friday
1					
2	Keynote (Economics)	Pol. Science Poverty-failure of democracy	Geog. Poverty regions in the United States	Geog. Settlement: Emerging urban patterns	Pol. Science Poverty and Government
3		(Small groups)		(Small groups)	
4	Anthro. Economics of poverty	History When land speculators destroyed community	History When cities grow too fast	Pol. Science Poverty & politics	Economics (supply & demand)
5					
6	Lab.-Discovery teaching-inductive-deductive		Lab.-Discovery teaching-deductive-inductive		
7	"	"	"	"	
8	"	"	"	"	
9					

INDIVIDUAL AND SOCIETY
(TWO WEEKS)

Week 14

Period	Monday	Tuesday	Wednesday	Thursday	Friday
1					
2	Anthro. Economics of Poverty	Foundations Educa. as an equalizer of economic opportunity	Anthro. Social structure & poverty	History (Background of Welfare state)	Anthro. Social structures & poverty
3		(Small groups)		(Small groups) panel	
4	Sociology	Geog. Settlement: farm & village; towns & cities	Sociology	History (Philanthropy & relief)	Sociology
5					
6	Lab.-The depth study; unit plans		Lab.-The depth study; unit plans		
7	" "		" "		
8	" "		" "		
9					

INDIVIDUAL AND SOCIETY

(TWO WEEKS)

Week 15

Period	Monday	Tuesday	Wednesday	Thursday	Friday
1					
2	Education- Federal aid to education	Anthro. Poverty as a value system	Anthro. Poverty as a value system	Anthro. Poverty as a value system	Geog. Settlement: Farms & villages; cities & towns
3		(Small groups)		(Small groups) Panel-student	
4	Education- Teacher as a social engineer	Sociology	Sociology	Economics	Guest lecture (American Lieterature)
5					
6	Lab.-Lesson Plans		Lab.-Lesson plans		
7	" "		" "		
8	" "		" "		
9					

PERSPECTIVES ON CHANGE - (TWO WEEKS)

Week 16

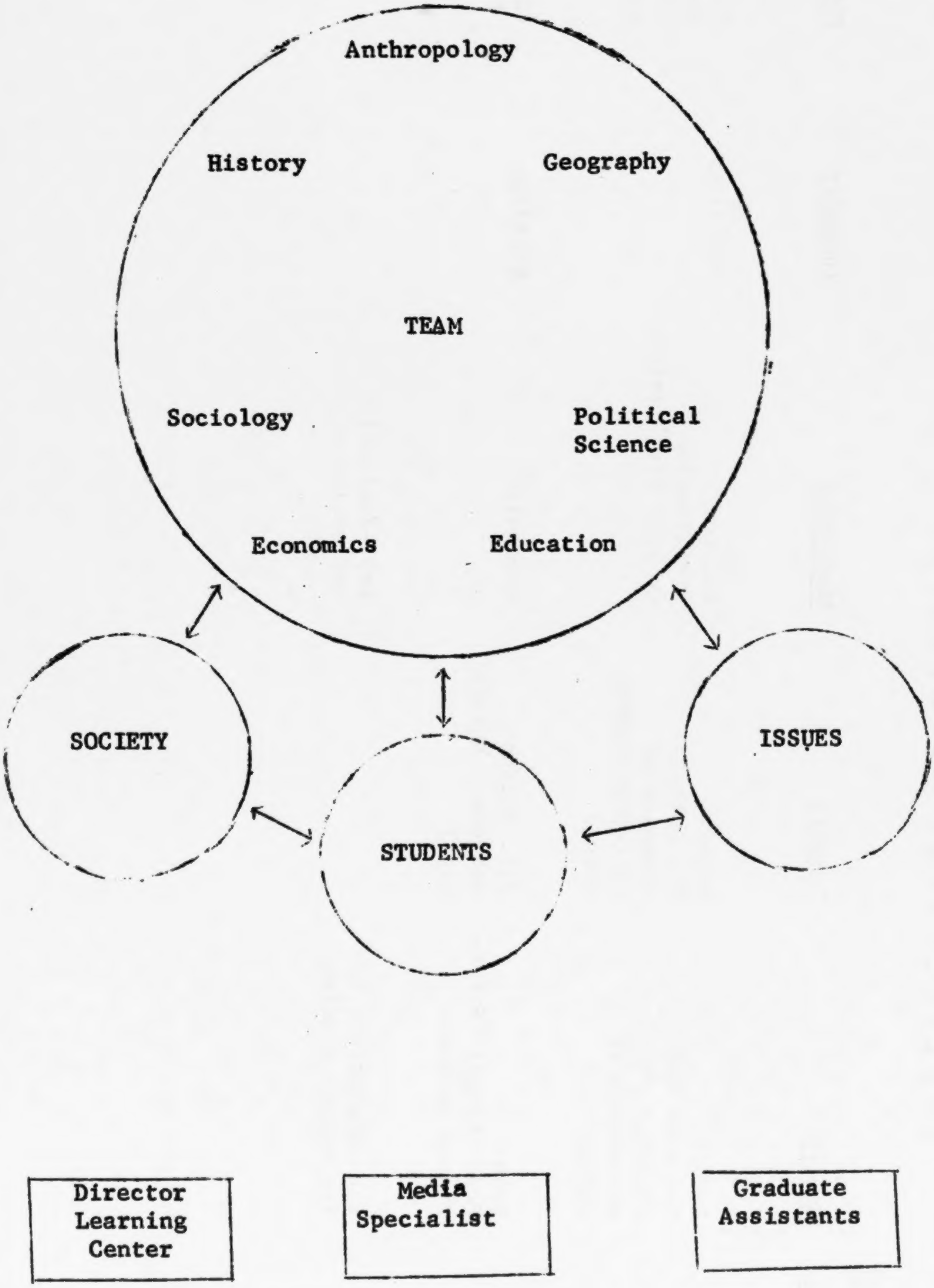
Period	Monday	Tuesday	Wednesday	Thursday	Friday
1					
2	Keynote (History)	History Partial achievement of economic & political democracy in Amer. Rev.	History Completion of political democracy & beginning of democracy in educ.	History Progressives & New dealers- search for economic, social, & cultural democracy	History Democracy's new horizons
3		(Small groups)		(Small groups)	
4	Geog. Pop. change: "population movements"	Geog. Pop. change: "Population movements"	Geog. Pop. change: Differential growth of population	Geog. Pop. change: Differential growth of population	Pol. Science A new federalism for the U.S. and the World
5					
6	Lab.-Resources in Social studies curr. guides-Educational media		Lab.-Resources in Social studies curr. guides-Educational media		
7	" "		" "		
8	" "		" "		
9					

PERSPECTIVES ON CHANGE - (TWO WEEKS)

Week 17

Period	Monday	Tuesday	Wednesday	Thursday	Friday
1					
2	Anthro. The cultural dynamics of technological change	Anthro. The cultural dynamics of of technological change	Anthro. Civilization or Post-Civilization	Sociology	Foundations The school as subject to & agent of change
3					
4	Geog. Pop. change: Nutrition & diseases	Pol. Science Science & bureaucracy	Economics	Sociology	(Small groups) Panel
5					
6	Lab.-Evaluation in the social studies		Lab.-Evaluation in the social studies		
7	" "		" "		
8	" "		" "		
9					

APPENDIX


Anthropology
History
Geography
TEAM
Sociology
Political Science
Economics
Education
SOCIETY
ISSUES
STUDENTS
Director Learning Center
Media Specialist
Graduate Assistants

I. Week one
  A. Anthropology - (keynote lecture)
    1. Objectives - Students should have an understanding of:
      a. nature and meaning of interdisciplinary studies
      b. major integrating concepts in the social sciences
      c. structure of anthropology as an integrating discipline
    2. Concepts or generalizations
      a. the structure of social science
      b. the methods and aims of social science
      c. the relationships between anthropology and the other social sciences
      d. the relationships between anthropology and the biological and physical sciences
    3. Content
      a. background information on development of social sciences
      b. static versus dynamic models of social systems
      c. "holistic" versus atonistic approaches to the study of of social systems
      d. the concept structure and function in the social sciences
      e. the model versus empirical realities
      f. the interrelationships between biological and cultural evolution
      g. ecology and social systems
    4. Skills
      a. interrelating concepts and data versus memory and feedback
      b. gathering and analysis of data versus interpretating and explanation of process of change

    5. Activities - read
      a. "The Transition to Humanity" by C. Gertz in Horizons of Anthropology
      b. Societies: Evolutionary and Comparative Perspectives; Foundations of Modern Sociology Series by T. Parsons, Chapters 1 and 2

  B. Anthropology - (the concept of culture)
    1. Objectives
      a. the student should learn the concept of culture
        1) definitions
        2) delimitations
        3) characterizations
    2. Concepts or generalizations
      a. typology of definitions
        1) descriptive
        2) historical

        3) normative
        4) psychological
        5) structural
        6) genetic
    b. "Culture" versus "A Culture"
    c. formal characterizations verses informal characterizations

3. Content
    a. definitions
    b. delimitation of a culture
        1) temporal versus spatial dimensions
        2) local cultures and sub-cultures
        3) cultural area and core area
        4) cultural dynamics
    c. characterizations
        1) technological and institutional versus values, spirit, etc.
        2) concept of dominance and inclusiveness
        3) culture conceived of as an event or an individual
        4) world view

4. Activities - read
    a. "The Concept of Culture" in Every Man His Way by Alan Dundes
    b. Skin: Culture by A.L. Kroeben and C. Kluckhohm, Part II
    c. The Primitive World and Its Transformations by Robert Redfield Chapter IV

C. Economics
1. Objectives
    a. to understand the basic reasons for the study of economics and to examine the various forms of economic organization
2. Concepts or generalizations
    a. what are the economic goals or objectives of our current economic organizations
3. Content
    a. water
    b. goods and services
    c. scarcity
    d. economic problems-What? How? For Whom?
    e. resources
    f. economic organizations
4. Activities
    a. read Paul A. Samuelson, Economics 7th. Ed., pages 1-17, 39-56

- b. write a 3 page type-written double-spaced essay entitled "The goals of our economic organizations," this would be due at the end of the second week

- D. Geography
  - 1. Objectives
    - a. students should understand the relationship of man to the physical environment
  - 2. Concepts or generalizations
    - a. concept of area organization - principles of
      - 1) locality
      - 2) focality
      - 3) area
      - 4) interconnections
      - 5) area organization
      - 6) hierarchy
      - 7) material resources
      - 8) culture origin and spread
      - 9) creative imagination
      - 10) unity
      - 11) continuity
  - 3. Content
    - a. geographic study - its dynamic nature
      - 1) area organization
      - 2) material resources
      - 3) culture
  - 4. Activities
    - a. students will read chapter one "Geographic Thought and Practice", Geography: Its Scope and Spirit by Gan O. M. Broek, Charles E. Merrill Books, Inc., Columbus, Ohio, 1965
  - 5. Resources
    - a. overhead transparencies on Geographic study (perhaps transparencies and handouts of "Man in the Region") see attached handout
- E. History
  - 1. Objectives
    - a. the how and why of saying the soul is number 1
  - 2. Concepts or generalizations
    - a. overview of build-up of great civiliaations of Greece, Rome, Hebrews
      - 1) crushing of Hebrew political world-residue-religion
      - 2) crushing of Greek political world-residue-philosophy and arts
      - 3) crushing of Roman political world-residue-the church

3. Content
    a. brief descriptions of three great world civilizations, their development to a zenith, their days of glory, their disintegration, and the residue in each case
    b. the residue: the church with a viable product safe from disintegration, heaven for the soul

4. Resources
    a. films
        1) The Greek Stones Speak
        2) The Roman Stones Speak

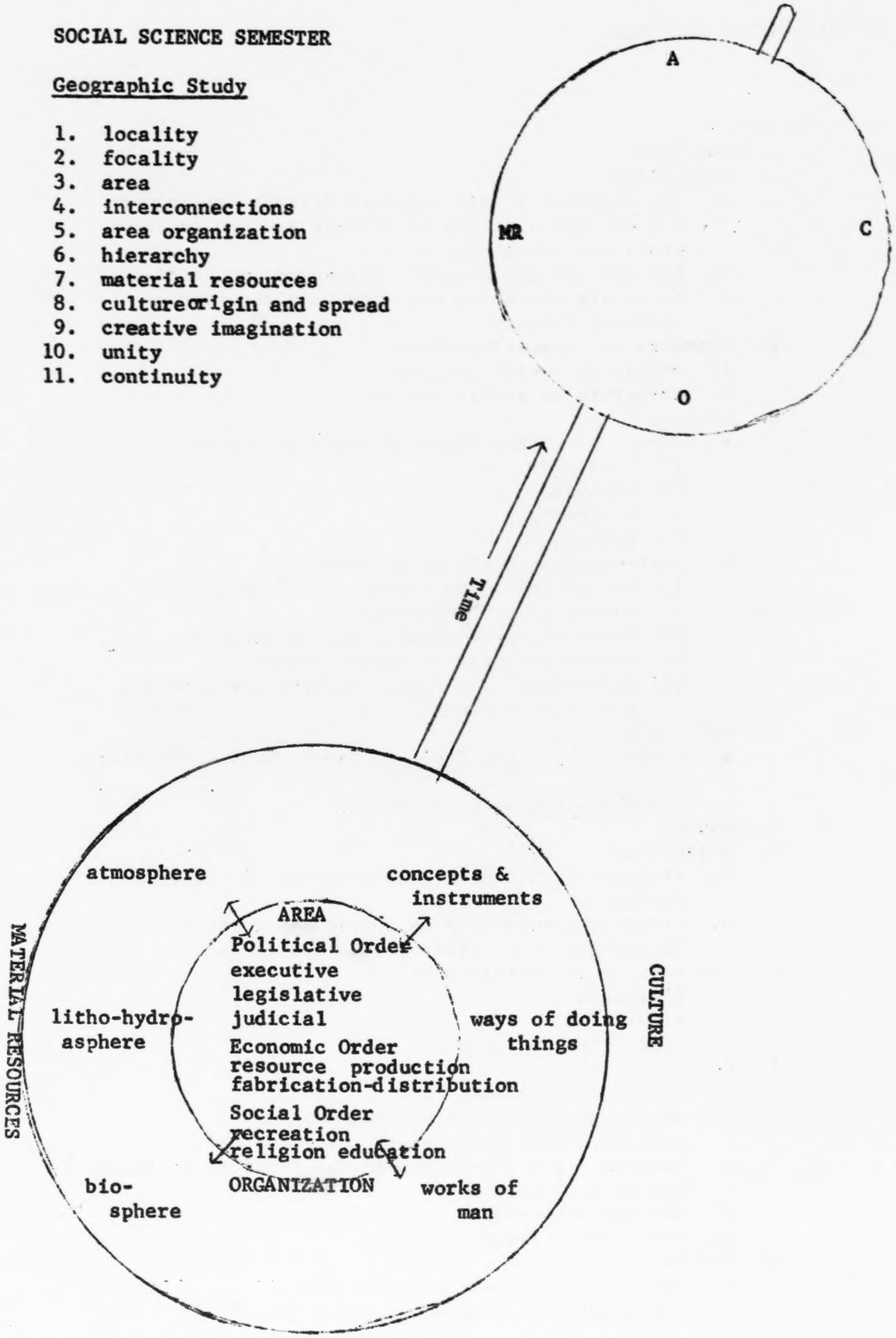
F. Political Science
1. Objectives
    a. explain the essential characteristics of public government
2. Concepts or generalizations
    a. public government is growing rapidly as the needs of the public increase
3. Content
    a. examination of the public causes giving rise to government and how and why government has continued to enlarge its scope of activities in the U.S. and elsewhere
4. Activities
    a. read appropriate assignment and list the major functions of U.S. national government
5. Resources
    a. Government by the People by Burns and Peltason
    b. U.S. Government Organization Manual, 1968

G. Sociology
1. Objectives
    a. to understand the discipline of sociology and its relationship to other social sciences
2. Concepts or generalizations
    a. the aim of sociology is to discover the basic structure of human society, the forces affecting group behavior and what transforms social life
3. Content
    a. examination of the basic methods and approaches and subject matter of sociology
4. Resources
    a. text materials

SOCIAL SCIENCE SEMESTER

Geographic Study

1. locality
2. focality
3. area
4. interconnections
5. area organization
6. hierarchy
7. material resources
8. culture origin and spread
9. creative imagination
10. unity
11. continuity



II. Week two
  A. Anthropology
    1. Objectives
      a. the students should learn to distinguish between the different strata of society and how actions cross-cut these strata
      b. how actions are regular, patterned and predictable
      c. to relate the above concepts to a specific preliterate society
    2. Concepts or generalizations
      a. models of social systems
      b. structure of social actions
    3. Content
      a. levels of abstractions of cultural system
        1) ideology
        2) sociology
        3) technology
        4) ecology
      b. introduction to social anthropology
        1) social relations versus social structure versus social organization
        2) proximity of relations and cooperation
        3) closed versus open social system
        4) subsystems: Economy, kinship, associations and value systems
    4. Activities
      a. Anthropology: The Study of Man by Hoebel, Chapters 22, 23-25
      b. The Cheyennes by E. A. Hoebel
  B. Geography
    1. Objectives
      a. students should have understanding of the diffusion concept
      b. students should have an appreciation for how ideas, population, etc. diffuse over the landscape
    2. Concepts or generalizations
      a. diffusion
      b. simulation
      c. near neighbor concept
    3. Content
      a. source areas of man
      b. man's movements into new regions
      c. case example - man moving to the new world
      d. man and his relationship to the physical environment
      e. how an idea spreads
      f. man the innovator
      g. from here - where?
    4. Skills
      a. the use of simulation techniques
      b. development of maps showing the flow of man

5. Activities
    a. students will observe video tape, which has been prepared;this should be handled in a lab experience
    b. "Instructions for the Simulation of the Growth Pattern for a Hypothetical Area"
6. Resources
    a. transparencies of source area of population
    b. H.S.G.P. diffusion transparencies
    c. handouts prepared by myself (Dr. Kinzie)
    d. transparencies diffusion of man from Europe to the Anglo American region

C. History
1. Objectives
    a. that the student may grasp what it means to be guided by such an idea, living in and by such an idea
2. Concepts or generalizations
    a. the great highway of the Empire, closed; the highway to heaven wide open; the seven sacraments; subsistence living or anyway you can
    b. poverty a good thing
    c. the modus vivendi in economics and politics
3. Content
    a. the development of the medieval church and its sacraments as the highway to heaven
    b. all other areas of life, of both mind and body made to subserve the soul
    c. what this meant to the family, economics, travel, politics, communications and values
4. Resources
    a. pictures of the medieval church towering over all-with its finger spire pointing out man's destiny-heaven

D. Political Science
1. Objectives
    a. compare and contrast Democratic Authoritarian and Totalitarian patterns of Government
2. Concepts or generalizations
    a. a nation's present pattern of government reflects different conditions present in the nation being studied
3. Content
    a. examination of the essentials of Democratic government in the U.S. as compared with patterns of Totalitarian government
4. Activities
    a. read appropriate assignment - clip articles from a newspaper to show the many different opinions expressed

E. Social Foundations
  1. Objectives
    a. to get students to think about the role of formal compulsory education in relation to the concept of culture as a system of shared values
  2. Concepts or generalizations
    a. is America a cultural melting pot or is America an umbrella protecting many diverse cultural groups ?
    b. is schooling a tool for change or is schooling a method of control and perpetuation?
  3. Content
    a. attempt to organize a description of a culture common to all those people called Americans
    b. reduce to question: "How do you decide what the dominant cultural traits are?"
    c. reference to the project: we are teaching about "the culture of poverty"
    d. is the purpose of this project to get you to pass on and preserve the culture of poverty, change it, or to integrate it with affluent middle income culture?
    e. if culture is described as a shared set of values then we must examine whether income affects values or whether values affect income
    f. what values are shared by low income and middle income people?
    g. is it the role of educators to teach about values?
    h. whose values do you teach?
    i. if you teach your own values then are you trying to change your student's values ?
    j. what are the predominant economic values and must they be shared?
    k. is the school primarily responsible to local or national values?
  4. Activities
    a. have students write a position paper in answer to the questions raised in the lecture
  5. Resources
    a. George Counts: "Dare the School Build a New Social Order?"
    b. Culture and Education in America by Harold Rugg
F. Sociology
  1. Objectives
    a. to understand how persons and groups relate to each other: the group impact on the individual
  2. Concepts or generalizations
    a. social phenomena reveal many consistent patterns of interaction and situations of interdependence

3. Content
    a. examination of social organizations, the levels of social organizations and the relationship of the individual to social organizations
4. Activities
    a. enumerate and discuss the class group as a social organization
5. Resources
    a. text materials

III. Week three
- A. Economics
    1. Objectives
        a. to understand the philosophy and value judgements that give the basic rationale for our specific economic organization
    2. Content
        a. mercantilisms
        b. laissez-faire
            1) Adam Smith
        c. laissez-faire in the 19th. century in U.S.
        d. quest for economic security
        e. modifications of laissez-faire-movement to socialisms
        f. the current setting
    3. Activities
        a. read Robert L. Heilbroners, The Worldly Philosophers, Rev. Ed. especially introduction, Chapters I, II, III, X, XI
- B. History
    1. Objectives
        a. to show what happens when a switch is made in life's goals
        b. the watershed
        c. the medieval versus the modern world
        d. the versus comes in when man joins the optimistic club
    2. Concepts or generalizations
        a. the breakout from the medieval world:
            1) economics
            2) communications
            3) science
            4) politics
            5) religion
            6) values
    3. Content
        a. economics - a switch from "in kind" to coin and checking
            1) subsistence gives way to variety and luxury
            2) three field system yields to fences

        b. communications - there is a larger world out there - The Crusades
        c. Ptolemy versus Copernicus
        d. the Holy Roman Empire shouldered aside by nation states
        e. values: the Optimists' Club-the Enlightenment *Here We Build Utopia*-man is the measure of all things
    4. Resources
        a. film strips on one or more of these subjects
        b. film: Martin Luther
C. Political Science
    1. Objectives
        a. explain characteristics of Federalism in the U.S.
    2. Concepts or generalizations
        a. the federal system of government has had to be adapted to meet changing conditions and needs
    3. Content
        a. examine the basic institutions of the American system of government
    4. Activities
        a. read the U.S. Constitution and appropriate assignments
    5. Resources
        a. assigned text and U.S. Constitution
D. Social Foundations
    1. Objectives
        a. give student an overview with which to see place of specialized education for poverty and minority groups within overall educational enterprize
    2. Concepts or generalizations
        a. education is a vague catch-all word used to categorize great and diverse approaches and kinds of schooling
    3. Content
        a. utilize notions of parochial or private schooling versus public schooling to show the obvious assumptions which have been made on the basis of describing value conflicts as religious conflicts
            1) expand this notion of values so artificiality of this division is seen
        b. give an overview of divisions in schooling and how they are now categorized in terms of objections, e.g. childhood education, early childhood education, professional training, adult vocational training, special education, Title I and III programs, etc.
    4. Resources
        a. Raymond Callahan: *Education and the Cult of Efficiency*
        b. Lawrence Cremin: *The Transformation of the School*
        c. Robert H. Beck: *A Social History of Education*
        d. Daniel Selakovich: *The Schools and American Society*

E. Sociology
   1. Objectives
      a. to understand the sociological approach to the study, meaning, and influences of culture in society
   2. Concepts or generalizations
      a. social heritage, a culture, is a product peculiar to man
   3. Content
      a. examine the meaning of culture, cultural values and norms, and relationship of culture to social organizations
   4. Activities
      a. conduct a class survey on cultural attitudes of students in the class
   5. Resources
      a. text material

IV. Week four
A. Anthropology
   1. Objectives
      a. to get students to understand social organizations as viewed by anthropologists
   2. Concepts or generalizations
      a. man lives in social organizations and needs to be fully understood in his relationships to his social organizations
   3. Content
      a. examine the meaning of social organizations and man as a social animal
   4. Activities
      a. list the types of social organizations people commonly belong to
   5. Resources
      a. text materials
B. Anthropology
   1. Objectives
      a. to have the students understand how complex societies and social organizations are studied by an anthropologist
   2. Concepts or generalizations
      a. man today lives among complex social organizations an societies
   3. Content
      a. examine the meaning of society and the complexity of different social organizations today
   4. Activities
      a. list the characteristics of complex society
   5. Resources
      a. text materials

- C. Economics
  - 1. Objectives
    - a. to examine the changes that have been made in our economic organization, why they were made and by whom
  - 2. Content
    - a. two care studies-agriculture and education
- D. Political Science
  - 1. Objectives
    - a. learn the essential functions and role of the various units of local government in the U.S.
  - 2. Concepts or generalizations
    - a. local government in the U.S. is undergoing great changes as needs of society change
  - 3. Content
    - a. examine the structure, legal authority and functions of local government in the U.S.
  - 4. Activities
    - a. examine an organization chart and budget of local government unit
    - b. read assigned text material
  - 5. Resources
    - a. local government documents
    - b. text material
- E. Social Foundation
  - 1. Objectives
    - a. to get student to feel conflicts between local and national goals in education
  - 2. Concepts or generalizations
    - a. local, national, and world goals conflict in choice of subject matter for schools
  - 3. Content
    - a. review of results of students' position papers from second week assignment
    - b. local control of education with pressures of Federal control
    - c. do you teach local culture or national culture?
    - d. the role of school boards in determining teachers' task
    - e. couch discussion in relation to current struggles for community control of schools; have students role play school board meetings
    - f. utilize groups of ten - give all groups same problem to solve e.g. Fox River Valley-should Oshkosh public schools offer courses in local history of Fox River Valley in place of world history.
    - g. gather results and show conflicts
  - 4. Skills
    - a. role playing
  - 5. Activities
    - a. read George Counts: On School Boards and read about community control arguments-pro and con

6. Resources
   a. George Counts: On School Boards
   b. Daniel Selakovic: The Schools and American Society
   c. David Rogers: 110 Livingston Street

V. Week five
  A. Anthropology
    1. Objectives
      a. to enable students to see how anthropology can help understand the growth of complex technologically developed societies today
    2. Concepts or generalizations
      a. anthropology can provide insights into the problems of social organizations meeting the impact of technology
    3. Content
      a. examine the approaches and relevance of anthropology to social problems today.
    4. Activities
      a. discuss the impact of the automobile on the American society
    5. Resources
      a. text material
  B. Anthropology
    1. Objectives
      a. to understand the theoretical and methodological insights of anthropology
    2. Concepts or generalization
      a. anthropology views man from many different viewpoints today
    3. Content
      a. to examine how anthropology helps in a better understanding of man
    4. Resources
      a. text material
  C. Economics
    1. Objectives
      a. to examine the functioning of the private sector in our economy
    2. Content
      a. the private sector - allocations of resources
        1) market
        2) prices
        3) maximizations of satisfactions
        4) critiques of the private sector
    3. Activities
      a. list five books written in the last twelve years that deal with a critique of our economic organization
      b. read at least one of these and write a critique of the book-to be handed in the last day of class

- D. History - Cultural Transplants in a New World: The New World brings some changes
  - 1. Objectives
    - a. to show the twin influences of heredity and environment
    - b. heredity - the colonies were transplants of Europe
    - c. environment - European-American, there have been some changes made
  - 2. Concepts or generalizations
    - a. heredity
      - 1) religion
      - 2) politics
      - 3) economics
      - 4) education
      - 5) communications
      - 6) values
    - b. environment
      - 1) religion
      - 2) etc.
  - 3. Content
    - a. heredity
      - 1) religion -European belief that State and Church must be united for effective social control
      - 2) exclusivism in religion
      - 3) economics -
      - 4) education -
      - 5) communications -
      - 6) values - class society
    - b. environment
      - 1) separation of State and Church
      - 2) development of denominational ideas
      - 3) economics -
      - 4) education -
      - 5) communications -
      - 6) values - social mobility
  - 4. Resources
    - a. film strips of colonial life
- E. Political Science
  - 1. Objectives
    - a. learn the essential functions and role of the U.S. national government
  - 2. Concepts or generalizations
    - a. rising public demands and international tensions are increasing the scope of national government activities
  - 3. Content
    - a. examine the functions, structure, and legal authority of the U.S. government
  - 4. Activities
    - a. examine a recent budget of the U.S. government
    - b. read assigned material
  - 5. Resources
    - a. U.S. Budget in Brief
    - bl. text material

- F. Political Science
  - 1. Objectives
    - a. learn the essential functions and role of state governments in the U.S.
  - 2. Concepts or generalizations
    - a. the increased functions of state government reflect rising public demands
  - 3. Content
    - a. examine the structure, legal authority and functions of state government in the U.S.
  - 4. Activities
    - a. examine an organization chart and budget of the state of Wisconsin
    - b. read assigned text materials
  - 5. Resources
    - a. state government documents
    - b. text material
- G. Sociology
  - 1. Objectives
    - a. to understand cultural universals and the diversities within and among cultures
  - 2. Concepts or generalizations
    - a. despite manifest and rampant diversity, there is striking cultural uniformity
  - 3. Content
    - a. examine the reasons for cultural uniformity and cultural diversities
  - 4. Resources
    - a. test materials

- VI. Week six
  - A. Anthropology
    - 1. Objectives
      - a. to examine the methods of anthropology as applied to urban society of today
    - 2. Concepts or generalizations
      - a. anthropology is now being applied to the current problems of urban society in the U.S.
    - 3. Content
      - a. see how anthropology has changed its emphasis to include the study of man in urban society
    - 4. Activities
      - a. discuss the influences of urban society on man
    - 5. Resources
      - a. text material
  - B. Economics
    - 1. Objectives
      - a. to examine the functioning of the public sectors in our economy

- 2. Content
    - a. the public sector
        - 1) public government services
            - a) lack of market decision-making
            - b) non-exculsion principles
            - c) preference determination
        - 2) decision-making in the public sector
        - 3) welfare maximization
        - 4) voting techniques
- 3. Activities
    - a. read Paul A. Samuelson, Economics, 7th. Edition, page 139-169

C. Economics

- 1. Objectives
    - a. to examine the methodology used in the development of economic theory and to compare it to the methodology employed in the other social sciences
- 2. Content
    - a. research methodology
        - 1) Puritives versus Normatives Economics
        - 2) development of theory
            - a) assumptions
            - b) deductive logic
            - c) implication
            - d) empirical testing
            - e) evaluations of theory
        - 3) economics - The Exact Social Science
- 3. Activities
    - a. read - Lipreyt Steiners, Economics, pages 12-25

D. Social Foundations

- 1. Objectives
    - a. to get students to consider the defacto culture segregations in urban, suburban rural and ethnic groupings in residential (school district areas)
- 2. Concepts or generalizations
    - a. is America a melting pot of cultures or it is a political-economic arrangement which can both handle, preserve and tolerate great cultural diversity?
- 3. Content
    - a. I would focus on the current moral concern for tolerance and acceptance-question whether acceptance and tolerance is not just another trick to get every one to hold the same values so they will blend
    - b. who determines the directions of social reform and who handles the job of implementing social reform
- 4. Activities
    - a. The Common School by Horace Mann

b. Max Weber: The Protestant Ethic and The Spirit of Capitalism

E. Social Foundations
  1. Objectives
    a. to give student a feeling for the role of the courts in mediation or solution in educational conflict
  2. Concepts or generalization
    a. educational decisions are subject to constitutional guidelines especially as related to civil rights and the welfare of minors
  3. Content
    a. lecturer should review 2 3 historically significant cases and then relate current cases being brought before supreme court
      1) dress codes
      2) I.Q. testing
      3) Amish - attendance
      4) segregation - etc.
  4. Activities
    a. review not memorize material in David Fellman The Supreme Court and Education
  5. Resources
    a. Sam Duker The Public Schools and Religion
    b. David Fellman The Supreme Court and Education

F. Sociology
  1. Objectives
    a. to understand ethnocentrism and cultural relativism
  2. Concepts or generalizations
    a. each group considers its way of life the natural and the best way
  3. Content
    a. examination of the reasons for and impact of ethnocentrism as related to the United States
  4. Activities
    a. discuss examples of and reflections of ethnocentrism
  5. Resources
    a. text materials

VII. Week seven
  A. History - Born to be Free
    1. Objectives
      a. to show that although England had 30 colonies only 13 sang Born to be Free.
      b. how facts of life in British Empire produced change in heart and mind from "I'm an Englishman" to "I'm an American"
    2. Concepts or generalizations
      a. conditions in England in 17th. and 18th. centuries
      b. colonial responses to conditions in England
      c. the development of American attitudes and solutions
      d. the American Evolution rather than American Revolution

3. Content
    a. conditions
        1) the Reformation
        2) the Puritan movement
        3) the Civil War and Protectorate
        4) Restoration and Revolution of 1688
        5) the supremacy of Parliament and German livings
    b. colonial responses
        1) the Puritan Exodus
        2) salutary neglect
        3) shared, representative government
    c. the development of American attitudes and solutions
        1) cooperative evasion
        2) colonial versus federal status
        3) American economy and institutions

B. Sociology
    1. Objectives
        a. to understand the structure and meaning of the "American Culture" and subculture
    2. Concepts or generalizations
        a. complex societies like the U.S. have not a homogeneous culture but a multitude of subcultures
    3. Content
        a. examination of current ideas about "American Culture" and the sources and impact of subculture in the U.S. with particular accent on the subculture of those in the poverty group
    4. Activities
        a. discuss the different cultural values of the rich and the poor in the U.S.
    5. Resources
        a. text materials

VIII. Week eight
    A. Anthropology
        1. Objectives
            a. to understand how ancient and modern societies distribute the economic resources and benefits of society, and the way in which some people in society are commonly excluded from receiving much in the way of economic benefits of society
        2. Concepts or generalizations
            a. human societies commonly structure the division of labor and distribute the economic benefits accordingly with some groups receiving more economic benefits and wealth than other groups in society
        3. Content
            a. examine ancient and modern societies as to the division of labor and the distribution of economic benefits

  4. Activities
     a. visit a rich and poor area of an urban center
  5. Resources
     a. text materials

B. Economics
  1. Objectives
     a. to examine the practical elements that enter into the formulation of economic policy
  2. Content
     a. political economy - rule by minority?
        1) this is a short flexible lecture depending on what is current at the time
  3. Activities
     a. survey current newspaper and periodicals to develop a listing of economic policy currently being debated in the political sphere and then identify who is supporting this policy and why

C. Political Science
  1. Objectives
     a. learn the nature and sources of public policy
  2. Concepts or generalizations
     a. decision making concerning public policy involves "politics" in a democracy
  3. Content
     a. examine the broad range of public policy questions and the meaning and methods of politics in a democracy
  4. Activities
     a. see a film on political party campaigning
     b. read appropriate text material
  5. Resources
     a. educational film
     b. text material

D. Social Foundations
  1. Objectives
     a. to get students to recognize that education is a "national institution" which has been distinctly shaped and controlled by U.S. Congress and Supreme Court
  2. Concepts or generalizations
     a. the plight of minority groups is related to a national or federal pressure on local systems of education
  3. Content
     a. discuss parochial education as education that is to teach values of a particular group. If group has a value which says that schooling is bad-he is not allowed to institute that value
        1) if group wants to educate locally and in a unique way, they are often hampered by national standard.
        2) talk about finances, accreditation and licensing as federal controls of education

4. Resources
a. Horace Mann - Common School
b. Sam Duker - The Public Schools and Religion
c. David Rogers - 110 Livingston Street
d. the Oregon Case Decision

E. Sociology
1. Objectives
a. to understand the sources of prejudice in the U.S. with particular accent on racial prejudice based on different economic standing of groups
2. Concepts or generalizations
a. racial prejudice is a product of certain conditions in the U.S.
3. Content
a. examine the ways the U.S. culture has encouraged prejudice of whites toward non-whites
4. Resources
a. text materials

IX. Week nine

A. Anthropology
1. Objectives
a. to understand what is meant by social and ethnic exclusion in society
2. Concepts or generalizations
a. usually complex human organizations provide for a way of differentiating among members of the organization on the basis of social and ethnic background.
3. Content
a. examine the common social basis for society's differentiating among people within a particular society
4. Activities
a. discuss the function of race as a means of social exclusion
5. Resources
a. text material

B. Anthropology
1. Objectives
a. to understand the meaning and application of ethnography to problems and culture of minority groups in an urban culture
2. Concepts or generalizations
a. human cultures vary with time and social setting as can be seen with the culture of minority people living in urban society today
3. Content
a. compare minority groups in ancient urban centers with the black people in urban centers today

4. Activities
   a. discuss the urban cultural impact on minority groups in the U.S.
5. Resources
   a. text material

C. Political Science

1. Objectives
   a. learn the sources of public policy and the means and institutions for resolving public conflict in the U.S.
2. Concepts or generalizations
   a. there are many sources of public policy and many decision making centers in government
3. Content
   a. examination of the roles of political parties, interest groups, and governmental officials as each is related to public decision making
4. Activities
   a. interview a non-elected governmental official
   b. read appropriate text material
5. Resources
   a. text material

D. Political Science

1. Objectives
   a. learn the function and importance of elected officials
2. Concepts or generalizations
   a. one of the most important ways democratic citizens control government is through elections of public officials
3. Content
   a. examine the various offices filled by election in the U.S. and the significance of elections
4. Activities
   a. interview an elected official
   b. read appropriate text material
5. Resources
   a. text material

E. Sociology

1. Objectives
   a. to understand how the individual is socialized and takes on the values of the culture in which he lives
2. Concepts or generalizations
   a. a society develops its own cultural values and has ways of passing on these values to people in the society
3. Content
   a. examination of common significant cultural values in the U.S. and the forces causing change in cultural values
4. Activities
   a. have a class discussion on attitudes and values toward white and non-white people

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- 5. Resources
    - a. text material

- X. Week eleven
    - A. Anthropology
        - 1. Objectives
            - a. to understand the impact of modern society and culture on the individual, particularly with a view to difficulty the individual faces in adapting to society
        - 2. Concepts or generalizations
            - a. complex society imposes many demands on the individual
        - 3. Content
            - a. examine the relationship of society to the individual and the ways in which the individual tries to maintain his balance and individualism
            - b. examine the meaning and causes of alienation
        - 4. Activities
            - a. discuss the impact of technology and bureaucracy on the individual
        - 5. Resources
            - a. text material
    - B. Economics
        - 1. Objectives
            - a. to develop the economic man concept and then apply this to a 20th. century urban society
        - 2. Content
            - a. the economic man
                - 1) definitions
                - 2) behaviors
                - 3) goals
            - b. 20th. century economic man
                - 1) private and public sector
                - 2) maximizations of individual satisfaction in an urban society
        - 3. Activities
            - a. no specific reading at this time - lecture will fit in well with their reading assignment on individual and society
    - C. Political Science
        - 1. Objectives
            - a. learn the function and significance of a citizen in the U.S.
        - 2. Concepts or generalizations
            - a. democratic government demands many active citizens to control and direct government
        - 3. Content
            - a. examine the way citizenship a public role is related to democratic government and proper policy making
        - 4. Activities
            - a. list the ways people become citizens
            - b. read appropriate text material

- 5. Resources
  - a. U.S. Constitution
  - b. Immigration Law
  - c. text material
- D. Sociology
  - 1. Objectives
    - a. to understand how the individual from childhood through adulthood is socialized with accent on the individual and his relationship to primary groups and the total culture
  - 2. Concepts or generalizations
    - a. the more homogeneous the culture, the more likely it is to produce a characteristic type of person who reflects the dominant ethos or cultural theme
  - 3. Content
    - a. examine methods of socializing the individual into the culture and the problem of conflict between the individual values and the values of the dominant cultural
  - 4. Activities
    - a. discuss student attitudes concerning authority in the University
  - 5. Resources
    - a. text material

XI. Week twelve

- A. Economics
  - 1. Objectives
    - a. to explose the students to the basic theory of "game theory" and to the problems inherit in decision-making in a democratic structure
  - 2. Content
    - a. conflict resolutions
      - 1) development of game theory techniques
      - 2) employment of game theory
    - b. voting matrix
      - 1) majority rule
      - 2) ordinal ordering
      - 3) cardinal ordering
    - c. what next?
  - 3. Activities
    - a. none - reference will be made available for those students who desire to pursue the topic in greater detail
- B. Political Science
  - 1. Objectives
    - a. learn the ways citizens become politically socialized
  - 2. Concepts or generalizations
    - a. a complex, urban society makes it difficult for the citizen to meaningfully participate in politics

3. Content
    a. examine the sources and range of political attitudes and methods and means of political participation
4. Activities
    a. conduct a political attitudes survey of 10 students
    b. read assigned text material
5. Resources
    a. text material

C. Social Foundations
1. Objectives
    a. to expose students to the underlying pragmatic goal of group education and socialization
2. Concepts or generalizations
    a. to recognize that educational goals as established by institutions are not for the glory of the individual but are rather shaped by social and economic and political pressures
3. Content
    a. use example to show how and why we put students in "classes" and try to get them all to learn the same thing
    b. talk about a dominant political, economic, or social pressure which shapes educational techniques and goals
        1) example - Callahan's notion of efficiency
    c. skills training as an economic need, etc.
    d. Sputnik - competitive technology
4. Activities
    a. read Rammond Callahan's - The Cult of Efficiency

XII. Week Thirteen

A. Anthropology
1. Objectives
    a. to understand the causes and impact of poverty in a society
2. Concepts or generalizations
    a. economic poverty commonly exists in complex societies
3. Content
    a. examine the reasons for economic poverty and the cultural and social impact of poverty
4. Activities
    a. discuss the economic levels of blacks as compared with whites
5. Resources
    a. text material

B. Economics
1. Objectives
    a. to develop the historical perceptions and the current perception of economic poverty in the U.S. and the world

- 2. Content
    - a. poverty - what it is
        - 1) relative nature
        - 2) concrete and measurer
        - 3) enumerations
    - b. can something be done?
- 3. Activities
    - a. read Adam B. Batchelder's - The Economics of Poverty, Chapters 1, 2, 3, 4

C. Economics
- 1. Objectives
    - a. to examine the causes of poverty in the U.S.
- 2. Content
    - a. poverty - why does it exist?
- 3. Activities
    - a. read Adam B. Batchelder's - Economics of Poverty, Chapters 5, 6, 7, 8

D. Political Science
- 1. Objectives
    - a. learn the relationship of democratic government to the distribution of benefits in U.S. society
- 2. Concepts or generalizations
    - a. democratic government is judged by its capability in distributing the economics and other benefits among the citizens
- 3. Content
    - a. examine the extent of poverty in the U.S. and the conflicts produced by the uneven distribution of economic benefits in the U.S.
- 4. Activities
    - a. interview head of County Welfare Department
    - b. read assigned text material
- 5. Resources
    - a. local welfare budget
    - b. text material

E. Political Science
- 1. Objectives
    - a. learn the structure of poverty and the impact of the poverty group upon traditional politics
- 2. Concepts or generalizations
    - a. poor people are increasingly impatient with the slow pace of traditional politics in the U.S.
- 3. Content
    - a. examine the new tactics and strategies used in the political process by those interested in improving the position of the poverty stricken
    - b. examine the nature and source of poverty in the U.S.
- 4. Activities
    - a. visit a poverty area - interview an official who deals with poverty groups
- 5. Resources
    - a. text material

F. Political Science
  1. Objectives
    a. learn the functions of the economic system and the governmental system in distributing the economic benefits of society
  2. Concepts or generalizations
    a. the governmental system is guiding the economic system so as to insure a better distribution of economic benefits in society
  3. Content
    a. examine the poverty group and their job skills and educational levels
    b. examine the functions of government aimed at lifting the poverty group to higher economic levels
  4. Activities
    a. show the levels of income of white and black people
    b. assigned reading material
  5. Resources
    a. text material

XIII. Week fourteen
  A. Anthropology
    1. Objectives
      a. to understand the interrelationship of economics and poverty and the impact of poverty on the individual and groups in society in the U.S.
    2. Concepts or generalizations
      a. poverty produces a pattern of culture peculiar to those in the poverty class
    3. Content
      a. examination of those in poverty, reasons for poverty, and the cultural and social impact of poverty
    4. Activities
      a. define and discuss poverty and the social structure of poverty
    5. Resources
      a. text material
  B. Social Foundations
    1. Objectives
      a. to show the relationship of educational levels to economic standing of people
    2. Concepts or generalizations
      a. the distribution of economic benefits is now tied to the educational levels achieved by people in the U.S.
    3. Content
      a. discuss the income levels of people and relate these levels to the educational achievements of people in the U.S.
    4. Resources
      a. recent Journals and Government Documents

- C. Sociology
  - 1. Objectives
    - a. to understand the sources of social stratification and the impact of stratification in a society
  - 2. Concepts or generalizations
    - a. nothing is more likely to influence the individual or the social history of a nation than the system of social stratification
  - 3. Content
    - a. examine the meaning and impact of social stratification and the major dimensions of stratification, such as power, prestige and wealth
  - 4. Activities
    - a. discuss wealth as a dimension of social stratification
  - 5. Resources
    - a. text material

XIV. Week Fifteen
- A. Anthropology
  - 1. Objectives
    - a. to understand poverty as a value system
  - 2. Concepts or generalizations
    - a. the structure of poverty in a society is the result of the impact of social and economic values and activities
  - 3. Content
    - a. examine the attitudes and values of various groups as to their views of poverty and its causes
  - 4. Activities
    - a. discuss poverty as a value system
  - 5. Resources
    - a. text material
- B. Economics
  - 1. Objectives
    - a. to examine policies to alleviate poverty
  - 2. Content
    - a. poverty-prognosis and the future
      - 1) guaranteed annual income via the negative income tax
  - 3. Activities
    - a. read Adam B. Batchelder, Economic. of Poverty, chapters 9, 10, 11
- C. Social Foundations
  - 1. Objectives
    - a. to expose students to both the importance and the hindrance of federal monies in education
  - 2. Concepts or generalizations
    - a. education has become an expensive item and local schools are often left to the mercy of the federal government for aid

3. Content
    a. discuss the plight of the parochial schools - necessity of federal aid for financial support
        1) indicate the importance of federal aid in establishing high standards related to technology
        2) relation of federal funding to economic stability
        3) note amount of federal spending which is used in education
4. Resources
    a. recent Journals and Federal Documents

D. Social Foundations
1. Objectives
    a. students to have discussion of Dewey's questions regarding role of teacher and education in a democracy
2. Concepts or generalizations
    a. schools may bring about or merely react to change in a democracy
3. Content
    a. lead discussion of appropriate parts of this book - get students to think about the role of teacher as an engineer of social change, or as a servant of social change
    b. have student write statement of their position for next meeting - seventeenth week
4. Activities
    a. read and introduce discussion of John Dewey's Democracy and Education
    b. have students write a statement of their position for next meeting
5. Resources
    a. John Dewey's Democracy and Education
    b. esp. chapters 3, 6, 7, 9

E. Sociology
1. Objectives
    a. to understand the relationship of stratification to economic income and wealth in the U.S. with particular emphasis upon income, education and race
2. Concepts or generalizations
    a. although in the US society as a whole there is widespread affluence, these are still 8 million families with incomes below $3,000
3. Content
    a. examination of the economic structure of poverty in the U.S. and the stratification resulting from such a poverty structure
4. Resources
    a. text material

XV. Week Sixteen
A. Political Science
1. Objectives
a. learn about the functions and structure of the United Nations
2. Concepts or generalizations
a. greater national and international integration through government is needed for man to be able to control his environment and plan his future
3. Content
a. examine the reasons for greater centralization within the U.S. governmental system
b. relate this pattern of centralization to the development of the United Nations
4. Activities
a. compare the United Nations Charter to the U.S. Constitution
b. read assigned material
5. Resources
a. text material and government documents

XVI. Week Seventeen
A. Anthropology
1. Objectives
a. to explore the cultural impact of technology on society and the changes caused by technology in society today
2. Concepts or generalizations
a. technology threatens to depersonalize society and rob the individual and society of means of controlling the future
3. Content
a. examine the key technological change elements and the current concept that states that civilization is now characterized as being called a "Civilization beyond technology"
4. Activities
a. discuss the meaning of technology and civilization
5. Resources
a. text material
B. Economics
1. Objectives
a. to examine the probable economic change that lies in the future
2. Content
a. economic goals for society their recognition and pursuit
3. Activities
a. none -
C. Political Science
1. Objectives
a. learn about the impact of science, technology, and bureaucracy on the system of representative democracy

2. Concepts or generalizations
    a. grave doubts exist as to whether representative government can continue in the face of the rapid growth of technology,science and bureaucracy
3. Content
    a. examine the nature, role and growth of bureaucracy in the U.S.
    b. examine the impact of science and technology on government and society in the U.S.
4. Activities
    a. compare and contrast the budget and activities of the present U.S. Defense Department with the U.S. Army and Navy budget and functions of 1860
5. Resources
    a. Government Documents
    b. text material

D. Social Foundations
1. Objectives
    a. get students to debate with each other on the issue
2. Concepts or generalizations
    a. school and teachers may be seen in either or both ways
3. Content
    a. make large passive group into active group - may have Oxford debate or discussion
4. Activities
    a. get students involved in discussion or debate of this issue
5. Resources
    a. J. Dewey's Democracy and Education, chapters 3, 6, 7, 9

E. Sociology
1. Objectives
    a. to understand the meaning and possibilities of social revolutions in the U.S. and elsewhere
2. Concepts or generalizations
    a. to a large extent the expansion of democracy and equality has been a gradual process, but today the attacks on the present and older order may be accompanied by great social upheavals
3. Resources
    a. text materials

APPENDIX C

FINAL REPORT

Supplementary to
RESEARCH PROJECT
TEACHERS FOR THE CULTURALLY DISADVANTAGED

A Structured Curriculum for a Course Entitled

"Elementary Music Practicum"

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ELEMENTARY MUSIC PRACTICUM

Stanley Linton
Janice Klemish

INTRODUCATION

Background

The music subdivision of the Teachers for the academically Disadvantaged Project approached the problem of improving curriculum and instruction in music education for the preparatory elementary classroom teacher by first attempting to identify typical weaknesses in the high school background of students as well as specific weaknesses which still existed at the end of the students' experiences in the traditional college music courses required in their curriculum (i.e., music fundamentals, music appreciation and elementary music methods). A survey instrument which identified areas of achievement related to the behaviorial objectives and content description of the courses was developed and employed. Forty randomly selected students who were in their final two weeks of instruction responded. Instructors also completed the questionnaire to identify what they believed to be existing weaknesses and problem areas.

Findings of the survey revealed that two primary weaknesses remained after completion of the traditional music curriculum for elementary majors: (1) There was a low level of achievement in the skill areas, particularly in the ability to hear and read pitch intervals and match these with the singing voice. (2) A serious problem of procedure existed in relation to time and facilities for practicing musical skills.

Purpose

As a result of the previously stated findings, it was decided to structure a new experimental broad area music course, called Elementary Music Practicum, which would replace the three traditional music courses for elementary majors - fundamentals, appreciation and methods. The purpose of the new course would be to merge the approaches to the content and process of the musical experience in such a way that the prospective elementary teacher could achieve both personal and professional goals of musical development.

The stated purpose is based on the following assumptions: (1) Preservice elementary teachers are relative beginners in their musical abilities. (2) All levels of musical learning should be authentic, and learning at various levels does not differ in kind, only in degree. (3) The universal focus in elementary music education has shifted from an assortment of musical activities to specific musical learnings and the musical experiences through which these are achieved - a valid approach for anyone. (4) Teachers have a strong tendency to teach as they were taught. In other words, it was assumed that the practicum should attempt to take the preservice teacher through a continuity of musical learnings and experiences which are identified with those of children from kindergarten through grade six. Such an approach should make it possible for the prospective elementary teacher to develop his own musical concepts and skills, and his ability to teach elementary classroom music, to a higher degree than under more traditional separate courses.

Objectives

(1) To identify the behaviorial objectives (concepts, skills, appreciations) to be achieved by the learner.

(2) To identify the musical experiences through which the learner may achieve the behaviorial objectives.

(3) To structure the behaviorial objectives and musical experiences into a sequence which will provide a growth gradient for the preservice elementary teacher and also correspond to a development line followed by elementary school children, kindergarten through sixth grade.

(4) To compile a student-teacher resource manual of illustrative material reflecting the musical learnings, experiences, and methodology.

(5) To plan for a pilot offering of the Elementary Music Practicum.

Method and Results

The designing of the content of the Elementary Music Practicum was possible because of the long experience of the investigators in the field of music education and the availability of numerous published materials in the area of elementary music education. (A review of these materials will not be attempted in this report.)

The first task was to identify the behaviorial objectives in terms of the learner's abilities in the following categories:

(1) Abilities to hear, sing, play, read, create, and verbalize melodic pitch movement.

(2) Abilities to feel, sing, play, read, create and verbalize rhythm.

(3) Abilities to identify musical form.

(4) Abilities to hear, sing, play, and verbalize harmonic and contrapuntal textures.

(5) Abilities to identify, verbalize, and respond to expressive qualities.

(6) Abilities to identify and verbalize various styles of music, musical compositions, composers, and performance idioms.

Specific abilities drawn from the preceding categories were structured into a combined vertical-horizontal sequence extending from beginning to more advanced behaviorial levels, corresponding in general to the various grade levels in the elementary school. The vertical sequence within any one behaviorial area (i.e., pitch) can be identified within any one grade level and also from one grade to another. The horizontal sequence is found in the relationships among the various categories of behavior within one grade level. Although research has not proved any one sequence to be definitely superior to another, the sequence developed here is intended to reflect the logical organization of music and the nature of human growth and development.

The second task was to identify the types of musical experiences to be used to achieve each behaviorial objective. Generally, these included the various ways one can experience music - singing, playing, listening, moving, creating, and reading. The experiences were further identified either as in-class experiences to be conducted in formal class sessions or as learning center experiences to be carried on by individuals or small groups in the Music Education Learning Center.

ELEMENTARY MUSIC PRACTICUM

Stanley Linton
Janice Klemish

The material manifestation of the structured behaviorial objectives and musical experiences was in two forms: (1) A syllabus giving the structured program of learnings and experiences in units and lessons with each unit conceived to correspond approximately to one elementary school grade level, and (2) A vertical sequence of learnings and experiences within each of the categories of rhythm, melody, harmony, and form. These syllabi serve both to present the content of the instructional program to the college instructor and student and to provide a guide to content and method for an elementary school music education program.

The final task of structuring the instructional program was to select and organize numerous examples of the learnings, experiences, and methods presented in the syllabus. These examples were selected from the many resources used in the elementary school music program and included songs, piano music, recorded music, filmstrips, and books. The illustrations were to serve as a student-teacher manual for use in class and in the Learning Center to actually carry on the experiences and achieve the learnings.

Implementation of the instructional program was intended to include the following conditions:

(1) Students would take the course for six credits for one semester. They would spend about fifteen hours per week in organized work. About one-half of this time would be spent in class work under the direction of the instructor, and the remaining time would be spent in practice and study in the Music Education Learning Center under the supervision of the instructor or an assistant.

(2) The establishment of a music learning center was considered essential to the success of the practicum. The center would be adequately supplied with materials (elementary music books, programmed instruction, recordings, visuals, and reference books), and equipment (pianos, social instruments, record players, profectors, tape recorders). Supervision for practice and study would be available in the center on a regular schedule.

Recommendations

The Elementary Music Practicum was designed as a part of the experimental curriculum for students in the Teachers for the Academically Disadvantaged student. It had been planned to offer a pilot section during the 1969-1970 academic year, but lack of funding makes it necessary to postpone this plan. However, from the start, the investigators have maintained the opinion that the approach developed in the practicum should be of value to try with our regular students. It has therefore been decided to use the Syllabus and Manual as the primary content of the existing course, Music in the Elementary School, which is an elementary music methods course taken by music education majors as a telescoped course during their professional semester. These students will not depend on the course to develop musical learnings which they already possess, but will gain a well organized concept of the learnings, experiences, resources and methodology involved in an elementary school music program. This material plus their observations in the Campus School should provide the student preparing as a music specialist with a superior background for student teaching.

It is also recommended that a pilot class of our regular elementary majors be organized to take the Elementary Music Practicum during some semester in the near future. They would substitute the course for the separate requirements in music now taken. After a trial experience with the pilot class, it would be possible to design an experimental research study involving experimental and control classes in the hope of determining the relative significance of the practicum approach, and, thus, provide a basis for determining whether it should replace our present elementary music education curriculum.

Summary

A six-credit course called Elementary Music Practicum was designed as a part of the experimental curriculum for students enrolled in the Teachers for the Academically Disadvantaged project. The purpose of the practicum was to merge the approaches to the content and process of the musical experience in such a way that the elementary teacher could achieve both personal and professional goals of musical development. The practicum would replace the more traditional separate music courses in fundamentals, appreciation and methods. The objectives in designing the practicum were to: (1) Identify the behaviorial objectives in terms of achievements in musical concepts, skills, and appreciations, (2) Identify the musical experiences through which the behaviorial objectives are achieved, (3) Structure a sequence of learnings (objectives) and experiences in the form of a syllabus and a supplementary manual of examples - the course content, and (4) plan for implementation of a pilot program.

ELEMENTARY MUSIC PRACTICUM
Stanley Linton
Janice Klemish

The syllabus and manual were written to present the content and methodology of the course simultaneously and may be used by students and instructors. The syllabus states a sequence of abilities to be acquired and suggested musical experiences for the acquisition of each ability. The experiences are identified as those to be conducted in class and those to be done in the Music Education Learning Center. The Manual provided illustrations of examples of music and musical activities through which the experiences and learning occur.

Plans for a pilot section of project students for 1969-1970 have been temporarily aborted because of lack of funding. However, the structured program is considered very applicable for use with regular students and will be used as the primary content of the existing elementary music methods course for music education majors, 1969-1970. It is also anticipated that a pilot class of regular elementary majors may be started in the Elementary Music Practicum in the near future, and that this will be followed by an experimentally designed trial.

APPENDIX C

A PROGRAM OF MUSICAL ACHIEVEMENTS AND EXPERIENCES, GRADES K-6

Preface

This material is intended as a statement of the framework for a general music education program in the elementary school. It was originally developed for use in the "Teachers for the Disadvantaged" experimental project conducted by the School of Education. In this context the preparatory elementary classroom teacher experiences content and process simultaneously. That is to say, he attains musical understandings and skills along with methodology by pursuing a sequence of behaviorial objectives (musical achievements) and experiences with music similar to those which comprise the scope of an elementary music program for children.

It follows that the material may be used as a guide to constructing and implementing an instructional program in the elementary grades. There are seven units, each roughly corresponding to one grade level from kindergarten through the sixth grade. It is possible to make adjustments of sequence within a grade level and between grade levels to fit a particular school situation. Normally, this adjustment will probably be downward in grade level with the result that some of the material in Units VI and VII could be employed in a seventh grade general music class. Also, the In Learning Center experiences would either be deleted or absorbed into the In Class experiences in a school classroom situation.

Stanley Linton
Wisconsin State University-Oshkosh
1969

APPENDIX C

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
Unit I (Kind.)		In Class:
L. 1	To feel the rhythmic beat and maintain the felt beat with bodily movement or rhythm instruments	Clap or tap beat while chanting familiar rhythms Create original chants or rhymes for clapping or walking to beat Clap, step or tap instruments to beat of familiar songs Coordinate appropriate fundamental bodily movement to the beat of music sung or heard -- jump, tiptoe, march, sway, etc.
L. 2	To imitate rhythm patterns established by sounds, words, or music	In Class: Clap, tap, and chant the natural rhythm patterns established by sounds or things or animals (click-e-ty clack, trot-trot, etc.) or students name (Ma-ry Smith) Clap, tap and chant the rhythm pattern established by the words in familiar rhymes or chants Clap or tap the rhythm pattern of the words of a familiar song while singing Teacher or student make-up rhythm patterns to be imitated by the class Clap or tap rhythm pattern of a melody heard on the piano or recording
	To distinguish in a general way between relative fast-slow (short-long) durations in rhythm patterns	In Class: Experiences of a similar nature to the preceding ones with focus on relative duration, e.g., Big clock: took - tock (slow), Small clock: tick-atock-a (fast)

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
	To distinguish between rhythmic beat and pattern and maintain either with bodily movement or rhythm instruments	In Class: Clap or tap first the beat, then the pattern of familiar chants, rhymes, and songs One half the class tap the beat while the other half claps the pattern, reverse parts Each individual clap the beat while chanting the pattern In Learning Center: Practice additional rhymes or familiar songs by tapping (with foot) the beat while chanting or clapping the pattern of the words or melody
L. 3	To imitate selected basic pitch patterns, involving limited range, with the singing voice and melody bells	In Class: Singing and playing melodic chants and rhymes based on the intervals in the following sequences: 1. so-mi 2. so-la-so-mi 3. mi-re-do 4. so-mi-do 5. do-la-so-mi-re-do (pentatonic) Focusing on the above types of patterns found in familiar or children's songs In Learning Center: Additional practice on similar assigned material with supplemental use of piano

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
	To show melodic contour of a musical phrase with expressive singing, bodily movement and line notation	In Class: Showing the rise and fall of pitch in melodic phrases of songs with hand motions in the air or contour lines on the chalk board and try to reflect this phrase configuration in the way the phrase is sung, use phrases of differing contours Show melodic phrase contours of music heard on piano or recordings In Learning Center: Continue to practice the interval patterns introduced in L. 3
L. 5	To identify by sound pitch or rhythm patterns which are the same or different	In Class: Use the phrases and motives in songs that are learned and the primary parts of pieces heard on the piano or recordings
	To distinguish between a single line melody and the multiple sounds of the accompaniment	In Class: Singing a song melody unaccompanied, then with piano or autoharp accompaniment Using the multiple sounds heard in an orchestral selection on record
L. 6	To coordinate appropriate fundamental bodily movement with music heard or sung	In Class: Use a variety of songs and instrumental selections for such movements as: light and heavy walk, run, march, tip-toe, swing, sway, jump, hop, bend, stretch, turn Apply imitative movement of things and animals as appropriate to songs or instrumental music

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
L. 7	To identify, verbalize, and respond to the expressive qualities of a piece of music	In Class: Talk about such things as the mood, melodic contour, rhythm and dynamics (relative loud-soft) in a song and how these might help determine the way it should be sung Analyze some of these same qualities in music heard
L. 8	To identify and recognize the expressive use of selected orchestral instruments in music heard	In Class: Identify such basic instruments as the flute, trumpet, and violin in selections heard and supplement with pictures and demonstrations on real instruments In Learning Center: Study section on instruments in programmed book Listen to assigned recordings
L. 9	To use voices accurately and expressively in learning songs by rote and verbalize, analyze, and apply the rote process of teaching songs	In Class: Lecture and demonstrate procedure in teaching songs by rote In Learning Center: Practice in teaching a rote song to a small group of stud. At least one observation of a kindergarten music class during Unit I Become acquainted with a variety of kindergarten songs and recorded materials

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
	Vocabulary from Unit I Beat Rhythm Patter Melody Accompaniment Pitch Pitch direction Loud-soft Phrase Names of selected instruments Steps-leaps	
Unit II (GR. I)	Continue developing abilities introduced in Unit I	
L. 1	To associate pitch direction with line notation or note beads in a familiar melody	In Class: Sing patterns from familiar songs and represent the pitch movement in line notation on chalk boards or charts Note beads may be used in place of lines
	To play simple melody patterns or bells from line notation and numbers To associate letter names with notes used to play melody patterns on bells	In Learning Center: Practice playing additional patterns and sing with numbers or letters
L. 2	To sing various intervals (introduced by sound in Unit I) from the pentatonic scale when they are notated on one, two, or three line staves and make the transfer to notation of the pitches with note heads	In Class: Sing chants, rhymes, or patterns from familiar songs from staff notation on a two or three line staff Play the patterns on bells and create and notable other similar patterns Show these same kinds of pitch patterns on the five line staff In Learning Center: Practice additional patterns from this type of notation as found in SIGHT AND SOUND

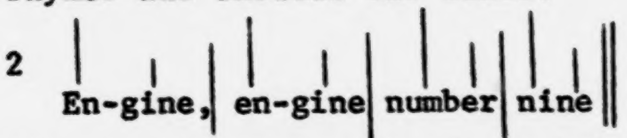
Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
L. 3	To recognize the sound of a major scale, play on bells by ear, and sing with numbers on syllables; to recognize the C-major scale in notation on the five line staff	In Class: Introduce the sound of a major scale by playing several and identify the pitch movement as steps (rather than skips) This may be shown visually in line notation
	To recognize by feel and sound that rhythm patterns are sometimes even and sometimes uneven	In Class: Discover the difference between even and uneven patterns in familiar songs, piano music, and recorded music Clap the patterns or use rhythm instruments to highlight each Use the following words and/or movement: Walk, run-ning = even skip-ty, gal-lop = uneven Create even and uneven patterns through clapping or a rhythm instrument Discuss the differing effects on music of even and uneven patterns
L. 5	To associate simple basic patterns of sound and silence with pre-notational rhythm symbols and read such patterns	In Class: Extract patterns from familiar songs and apply the following symbols and chanting: ta ta titi ta ta ta ta rest ta titi ta-a ta tidi ta ta In Learning Center: Read through the Mary Helen Richards rhythm charts

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
	To clap or chant simple rhythmic canons, sing simple melodic canons, and use rhythmic or melodic ostinatos as accompaniments to songs	In Class: Create rhythmic canons set to familiar sayings such as "An apple a day, keeps the doctor away" Clap rhythmic canons with teachers or student starting and the class imitating The words "imitating" and canon should become a part of students' vocabularies Add repeated pitch or rhythm patterns as ostinato accompaniments to the chants or familiar songs--to be played on melody or rhythm instruments Listen to music which makes obvious use of canon, imitation, or ostinato In Learning Center: Study and practice the Grace Nash and Carl Orff materials
	To associate chords in general with the sound of accompaniments	In Class: Present the idea of chords as the simultaneous sounding of pitches. Sing melodies alone, listen to chording accompaniment (piano or authoharp) by itself, and them put melody and accompaniment together, "which way do you like best?"
L. 6	To further develop the concept of phrase and analyse by sound the phrase or part structure of a song or instrumental piece	In Class: Use the letters of the alphabet to outline the phrase or part form of songs sung or instrumental music heard

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		Use small letters for phrases and capital letters for larger parts: aaba ABA Represent length of phrase, phrase repetition and contrast with: 1. Hand motion in the air 2. Walking with change of direction for each phrase 3. Reversing direction for repeated phrases 4. Use of same rhythm instruments on repeated phrases and different ones on contrasting phrases In Learning Center: Analyze phrase or part form of various songs and recorded music selected from first grade materials
	To identify some traditional forms of music such as the march and waltz	In Class: Discover through listening, movement, and the use of rhythm instruments that the march has a strong accent and moves in 2's, while the waltz moves in 3's, and has more of a swaying motion Focus on major parts of the music which sound the same, similar or different and outline the form with letters
L. 7	To identify more of the basic orchestral instruments from their sound, appearance, and expressive use in music	In Class: Focus attention on such instruments as the oboe, bassoon and cello in passages of orchestral music heard Show pictures of the instruments, discuss their sound and use in the music, and have live demonstrations if possible

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		In Learning Center: Listen to additional assigned music which provides opportunity to hear these instruments
	To verbalize and respond to the expressive qualities of mood, contour, rhythm, dynamics, and tone color of music sung or listened to	In Class: A variety would have been used throughout the unit In Learning Center: Explore various books and recordings published for use in first grade At least one observation of a first grade music class
	Vocabulary: Accent Meter Scale Staff Repetition Contrast Tonic Even Rhythm Uneven Rhythm March Waltz Canon Imitation Chord Oboe-bassoon-cello	
Unit III (GR. 2)	Continue to apply previous learnings	
L. 1	To associate the sound of pitch movement by step or skip with its traditional notation	In Class: Use resonator bells to construct the scales by sound - Play, sing and notate the scales Play, and sing to distinguish the effect on pitch of the flatted or sharped note and its symbol Identify the sound of the tonic note and its location on the staff Introduce concept of octave (Co-Do, 1-8)

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		Show the key signature and relate to scale and tonic Create melodic phrases out of notes of the scales and refer to notated songs in these keys In Learning Center: Practice writing these scales, singing them with syllables, numbers and letters, and play them on keyboard instruments Create and notate short melodies based on these scales Study these scales from programmed instruction sources
L. 3	To hear and read melodic patterns based on stepwise movement in these scales (keys) with syllables and letters	In Class: Use known melodies at first and substitute the syllables for words in various scale such as mi-re-do, do-re-mi, mi-fa-so, so-la-ti-do Do ear training on these types of patterns Play these types of patterns on bells and sing as marked - also notate the letter names on the staff Create scalewise melodic patterns (possibly using "human" bells), sing with letters or syllables and notate Apply knowledge and skills gained in sight reading to reading scale patterns in new songs In Learning Center: Practice ear training, singing, reading, playing, creating and notating scalewise melodic patterns in these keys

Unit & Grade Level	Behavioral Objectives (Abilities)	Experience
L. 4	To hear and read melodic skip patterns based on the "Do" (tonic) chord and to hear the tonic chord harmonically as the "home base" chord in music	In Class: Use experiences similar to those above in developing concepts and skills with the tonic chord in melodic patterns Identify the tonic chord in familiar keys by its letter name Play the tonic chord at appropriate places with melodies - use piano, autoharp, and resonator bells. Respond to it as the chord of harmonic rest In Learning Center: Practice playing, reading and creating melodic patterns which include outlines of the tonic chord
L. 5	To identify bar lines, recognize meters of 2, 3, and 4 and associate with the numbers 2, 3 or 4 in a metter signature	In Class: Mark the metrical beat to familiar rhymes and include bar lines:  Discuss the placement of the bar lines before each accented beat, the meter of 2 and its indication with the number 2 at the beginning - do the same with meters of 3 and 4 Mark the metrical beat to other rhymes letting students place the bar lines and meter numbers Apply the concept of bar lines and meter to songs notated in students' books
L. 6	To identify the quarter note as a one-beat note (pulse unit), associated with meter signature, & feel and read related basic rhythm patterns of sound and silence as found in music	In Class: Mark in the beats above the notation of a familiar song - discover the places where there is one note to a beat - identify this note by name (quarter) and for the time being use the note

Unit & Grade Level	Behavioral Objectives (Abilities)	Experience
		symbol in meter signatures:

2 for 2   3 for 3   4 for 4
♩   4   ♩   4   ♩   4

Discover patterns of rhythm which make use of the following:

Symbol	Name	How Felt	Chant
♩	quarter note	1 beat sound	ta or walk
𝄽	quarter rest	1 beat silence	rest
♫	eighth note	2 evens to beat	ti ti or running
𝅗𝅥	half note	2 beat sound	ta-a
𝄼	half rest	2 beat silence	re-est

Read these kinds of rhythm patterns, first in familiar then in new songs. Students should be able to scan the rhythm while maintaining the felt beat

In Learning Center:

Practice reading these types of rhythm patterns from assigned material

Unit & Grade Level	Behavioral Objectives (Abilities)	Experience
L. 6	To identify and use simple introductions, codas, descants and ostinatos with songs	In Class: Create original ones, as well as use of those found in elementary song books, playing and/or singing
	To perform simple two-part rhythmic/melodic canons	Continue experiences similar to those introduced in Unit II, but now add the association with music notation Learning Center: Practice additional experiences of these kinds making use of those found in second grade materials

Unit & Grade Level	Behavioral Objective (Abilities)	Experience
L. 7	To accurately and expressively sing a variety of songs within the range of a 9th.	In Class: Continue to work with individuals who need help in matching pitch Strive for an improved singing tone, enunciation, phrasing and breathing In Learning Center: Sing numbers of songs and listen to some recorded songs from second grade sources Practice tone matching exercises and vocal exercises to increase accuracy and range of individuals
	To identify, verbalize and apply in performance the expressive qualities of tempo, crescendo and diminuendo	In Class: Experiment with singing a familiar song at different rates of speed to introduce the concept of tempo and appropriate tempo - identify tempo of music heard or sung as fast, medium or slow (for the present) Experiment with crescendo and diminuendo in chanting, playing and singing and identify these effects in music heard
L. 8	To analyze and outline phrase and part structure by sound and sight in music sung or heard	In Class: Continue experiences similar to those introduced in Unit III, but also expect students to recognize phrase structure, repetitions and contrasts at sight from notation Create stories and dramatizations or rhythm instrument orchestrations based on the part structure (AB or ABA) or recorded music In Learning Center:

Unit & Grade Level	Behavioral Objectives (Abilities)	Experience
		Work on phrase and part analysis from various sources including programmed learning materials Create movement or orchestrations based on part structure in assigned selection
L. 9	To identify additional selected orchestral instruments by sound, sight and function	In Class: Use recorded music in which the clarinet, french horn or string bass is easily identified - supplement with pictures and live demonstrations In Learning Center: Read information about these instruments and preview audio-visual materials which present them
	To identify selected master composers through their music	In Class: Present such composers as Mozart and Schubert -- information and selected music In Learning Center: Read more about these composers and listen to more of their music including special materials which present their lives and works (audio-visual)
L. 10	To know a variety of music for singing, listening, moving and playing appropriate to second grade level	In Class: Use a variety during the entire unit In Learning Center: Explore various books and audio-visual materials for second grade Observe at least one second grade music class

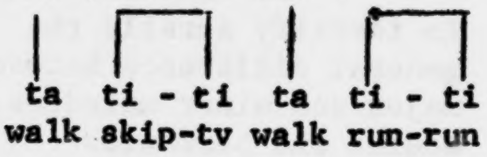
VOCABULARY FROM UNIT III

Scale of C. F. G
letter names of notes

Unit & Grade Level	Behavioral Objectives (Abilities)	Experience
		VOCABULARY FROM UNIT III flat (b) Sharp (#) octave Tonic (Do) chord harmony bar line quarter note/rest half note/rest eighth note meter (time) signature key signature introduction coda ostinato descant tempo crescendo diminuendo Clarinet, french horn, string bass Mozart, Schubert
Unit IV (Gr. 3)	Continue the application of learnings previously introduced	
L. 1	To hear and read melodic skip patterns based on the "so" chord (V, V^7) in the keys of C, F, and G	In Class: Introduce with scale numbers or syllables from patterns found in known melodies, play and sing with letter names - types of patterns: so-ti-re, re-ti, fa-re-ti fa-re, etc. Do relateddrill on these patterns and combine them with scalewise and tonic chord patterns Read scalewise patterns and I and V^7 chord patterns in new melodies Create melodic phrases including V^7 chord skips

Unit & Grade Level	Behavioral Objectives (Abilities)	Experience
		In Learning Center: Additional practice in singing, playing, reading and creating melodic patterns involving V^7 chord skips
L. 2	To aurally and visually identify the whole and half steps (major and minor seconds) in the scales of C, F, and G and in melodic scale patterns in these keys	In Class: Discover whole and half steps through sight, sound and fell on the keyboard Identify the location of whole and half steps while playing and singing the C, F, and G scales - generalize the structure of a major scale Identify step intervals found in songs or instrumental themes by sight and sound Review affect of sharps and flats on pitch Conduct ear training exercises involving step intervals In Learning Center: Practice hearing, playing, singing, reading and potating step intervals
	To construct the scale of D major and relate to the key and key signature of D major	In Class: Sing the opening descending scale pattern of "Joy to the World " in C major - sing the same tune starting on D, identify the sound to be the same tune, discover the notes needed to play it on the bells and notate as the scale of D major Introduce the concept of transposition from the preceding Use additional experiences similar to those introduced with other scales

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		In Learning Center:
		Practice notating the D major scale and playing and singing melodies in the key of D major
L. 3	To identify aurally the general difference between major and minor melodies, scales and harmonies	In Class:
		Distinguish the difference in overall sound called major and minor in two known songs
		Teacher improvise melodic/harmonic patterns in major and minor for ural identification
		Aural identify major and minor mode in music heard
		Distinguish between the sound of major and minor scales
		Respond to the expressive moods of major and minor in music sung and heard
	To identify aurally and visually the interval of a 3rd and the difference in the sound of major and minor 3rds	In Class:
		Introduce visually the concept of a 3rd on the staff, and compare with a 2nd
		Relate the 3rd to numerical sequences in 3rds, to intervals of 3rds in the tonic chord and scale--use scale numbers and syllables
		Use ear training exercises to distinguish 3rds. and 2nds
		Introduce sounds of major and minor 3rds and apply through ear training
		Identify 3rds in the sound and notation of known songs and themes
		In Learning Center:
		Practice in singing, playing, hearing and notating 3rds and 2nds

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
L. 4	To feel and read rhythm patterns involving the dotted eighth-sixteenth notes and the eighth rest in 2/4, 3/4, and 4/4	In Class: Introduce the dotted eighth-sixteenth pattern in known melodies, feel and verbalize as uneven movement (long-short) to the beat and compare with even groupings of eighth notes. Chant in such patterns as:  Introduce the following patterns in known melodies, ell and verbalize their relation to the beat: ♪𝄾 + sound + silence 𝄾♪ = silence + sound Read these patterns in new melodies Create rhythm patterns involving these and use in rhythmic dictation In Learning Center: Practice reading, playing, notation and dictation using these patterns
	To identify meter and pulse unit from meter signatures 2/4, 3/4, and 4/4, to count beats per measure and relate to rhythmic patterns	In Class: Discover the following meanings of meter signature in known songs as the beats are clapped, marked in above the notation and the findings related to the signature: 2 = 2 --- this many beats per measure 4 ♩ --- one-beat note or: 2 = 2 --- this many 4 ♩ --- of this kind, or equiv. per measure

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		Practice patterns such as: 2 (2) 1 2 1 2 1 2 1 2 4 (0) 00 0 0 0 0 0 0 0 0 — — — equivalents Teach conductor's beat as substitute for counting
	To identify different kinds of melodic cadences by sound and sight	In Class: Play or sing melodic phrases to discover that some sound heavier (more final) and some lighter (less final) and evolve the concept of two types of phrase endings (cadences): 1. Those which end on the tonic (complete) 2. Those which end on a note other than the tonic (incomplete) Use syllables or scale numbers to become aware of the relative pitch endings Generalize to cadence as a type of musical punctuation of phrases Create and notate phrases (song completions are good) utilizing the two types of cadences and applying discrimination as to which is more appropriate in a situation
	To sing and play descants and two-part rounds and canons	In Class and Learning Center: Continue these developments which were introduced in earlier units
L. 5	To aurally and visually identify the V-V^7 chord in relation to the I chord in the keys of C, F and G, to recognize the sound of the V^7-I harmonic cadence, and	In Class:

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
	to use the I and V^7 chords in accompaniments on the autoharp, piano and bells	Discover the necessity for use of a chord (V^7) in addition to the I chord in accompanying a familiar song with the autoharp. Compare the sound of the two chords and make up accompaniments by ear to other songs using the two chords Discover the structure of the V and V^7 chords through the use of resonator bells and notation on the staff Learn the I-V^7-I progression on the keyboard as a pattern of finger movement and apply in accompanying songs Identify easily heard uses of the I and V^7 chords in recorded music In Learning Center: Practice writing I, V and V^7 chords on the staff and playing chording accompaniments on the autoharp, piano and bells
L. 6	To identify melodic motives and sequences by sound and sight and verbalize their meanings	In Class: Introduce the concept of motive in a familiar song which uses a repeated motive - discover in other melodies motives or phrases which are restated at a different pitch (sequence) Identify repeated or sequential motives and phrases in new melodies as an aid to music reading Listen to music which makes significant use of motives, motivic development or sequences In Learning Center: Create rhythmic motives as accompaniments to songs, and create two-phrase melodies making use of motives and sequences

Unit & Grade Level	Behavioral Objective (Abilities)	Experiences
	To create music in rondo form and recognize the rondo form in music heard	In Class: Create ABACA form based on verbal chanting of improvised words --class on A part and individuals supplying the B and C parts --add a melody if desired Create an ABACA form for rhythm instruments Listen to instrumental music in rondo form in class and in Learning Center
L. 7	To identify and describe wuch traditional forms of music as minuet, dance suite, folk song and folk dance	In Class: Listen to a minuet, associate with courtly dancing, discover triple meter and the form (two 3-part songs) Dance some of the minuet steps to the music and/or view a film of dancing the minuet Listen to parts of a classic dance suite, i.e., stately Sarabande, graceful Minuet or Gavotte and lively Gigue - relate to the composer (such as Bach or Handel) and his times Learn a folk song and dance from at least two different origins, relate to music and dance of the "folk" and compare with other kinds of dances - create dances to folk songs Listen to instrumental music based on folk music In Learning Center: Create additional folk dances Listen to additional dance suites and folk music and read related information
L. 8	To identify selected composers through their lives and music	In Class:

Unit & Grade Level	Behavioral Objective (Abilities)	Experiences
		Relate to the forms introduced in lesson 7: Foster (folk music, Grieg (music based on folk lore), Handel (dance suite) In Learning Center: Read about these composers including literature for children Listen to additional music of these composers including audio-visual material published for elementary school use
L. 9	To identify additional selected orchestra instruments through sound, sight and function	In Class: Use live demonstrations and/or pictures to introduce such instruments as trombone, tympani, snare and bass drums and identify these instruments in excerpts of music literature heard
	To identify and apply the expressive use of legato, staccato and marcato styles of performance	Contrast familiar songs--one in smooth, connected (legato) style, one in light, detached (staccato) style and one in well marked (marcato) style - develop the skill of singing expressively in these styles and identify the styles in passages of music heard
L. 10	To identify a variety of instructional material appropriate to third grade	In Class and Learning Center: Culminating study of materials of a type used in 3 Gr. Complete at least one observation at 3rd grade level

VOCABULARY FROM UNIT IV

Whole step (major 2nd)
half step (minor 2nd)
transposition
major mode
minor mode
major 3rd
minor 3rd
pulse unit
meter (time) signature

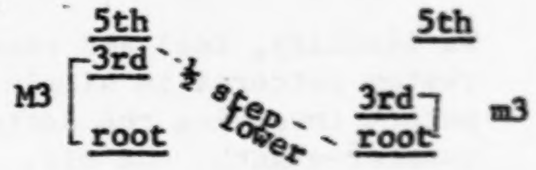
Unit & Grade Level	Behavioral Objective (Abilities)	Experiences
		melodic cadence (complete, incomplete) harmonic cadence rondo form motive sequence folk music minuet dance suite legato staccato marcato
Unit V (Gr. 4)	Continue application of learnings previously introduced	
L. 1	To respond with sensitivity to melodic contour, phrasing, and the relationship of music and text	In Class: Develop the concept of phrase shape, climax, stress and relaxation in singing and playing melodies of various types - illustrate relationships between the text and these musical factors in songs Listen to the effect of these qualities in recorded music, possibly using creative movement to highlight Develop a more mature concept of the unity of the musical phrase and how to phrase in singing or playing
L. 2	To construct, notate, sing and play the scales of Bb, Eb, and to identify the tonic note, key signature and tonic and dominant chords in each key	In Class: Introduce the structures through melody bells and staff notation as a transposition of the major scale sound to a new "home base" Read, play and create melodies using the notes of these scales with identification of scale and chord patterns in the melodies and improvisation of chording accompaniments (I and V^7) on bells and piano

Unit & Grade Level	Behavioral Objective (Abilities)	Experiences
		In Learning Center: Practice writing and playing the scales and reading melodic patterns in these keys - also, practice chording at the piano in these keys
L. 3	To identify chromatic alterations (accidentals) in melody and to hear, read, sing and play patterns involving alterations as passing or neighboring tones	In Class: Introduce the effect of chromatic alteration of pitch in a familiar song and develop the concept of it as a pitch foreign to the key used as an expressive function in melody Discover the effect of the chromatic sign in raising or lowering the scale pitch Practice reading (singing and playing) patterns with chromatic alterations Create melodic patterns using chromatically altered tones Introduce the general concept of the chromatic scale Identify chromatic passages in recorded music In Learning Center: Practice singing, playing and creating melodic patterns involving chromatic tones
L. 4	To identify melodic patterns based on a IV (Fa) chord and to hear and read these patterns in melody	In Class: Introduce the aural-visual concept of a melodic pattern outlining the IV chord (fa-la-do) in a familiar melody Practice hearing and reading melodic intervals based on any combination of 2 or 3 or these tones Create melodic phrases which employ a pattern using these intervals in familiar keys In Learning Center:

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		Practice hearing, reading and creating melodic patterns based on the IV chord
	To identify aurally and visually the melodic intervals of a perfect 4th and 5th	In Class: Introduce aurally and visually from familiar melodies - orient visually to the size of 4ths and 5ths on the staff and aurally to such tonal intervals as $\underline{\text{so}}$-do, do-$\overline{\text{fa}}$, or do-$\overline{\text{so}}$, do-$\underline{\text{fa}}$ - also, play the intervals thinking pitch name of notes Do drills from a given pitch on all familiar intervals: major and minor 2nds and 3rds and perfect 4ths and 5ths Create and notate melodic patterns involving 4ths and 5ths for singing and playing
L. 5	To identify the minor tonic by sound and on the staff; to construct, sing and play relative major-minor scales of C-a, F-d, and G-e; to read minor melodies and relate the tonality to the key signature; and to spell, sing and play the minor tonic chord	In Class: Identify the pitch of the minor tonic (home base) in a familiar melody by ear and identify its pitch name from the notation of the melody and relate to the name of the key - also, identify the syllable name as 'la' Construct, sing and play relative major and minor scales: C - do B - ti A - la - la -A G - so - so - G F - fa -fa - F E - mi - mi - E D - re - re - D C - do - do - C ti - B la - A Develop the concept that there is a different tonic, but the same notes are used, hence, the same key signature

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		Create minor melodic patterns in the keys of a, d, and e for singing and playing
		Listen to recorded music in minor tonality and analyze, sing or play the themes from notation
		Spell, notate, sing and play the minor tonic chord for melodies used
		In Learning Center:
		Practice identifying minor keys, and singing, playing, creating and notating minor melodies, scales and tonic chords
L. 6	To notate melodies that have been created using proper forms and staff notation	In Class:
		Introduce the basic principles of proper staff notation of pitch and rhythm
		Create song completions from a given opening phrase and notate according to the established key and meter
		Create an entire song melody from a given text and develop procedures for determining key, meter signature and notation
		Create and notate short instrumental melodies
		In Learning Center:
		Practice the "in class" types of activities
L. 7	To respond sensitively and accurately to tempo and tempo markings	In Class:
		Introduce the concept of tempo as the rate of speed of the metrical beat and categorize tempo as slow, moderate, or fast. Develop an awareness of an appropriate tempo for a given piece
		Demonstrate the metronome as a guage of tempo and introduce the concept of metronome markings

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		Introduce 1) common traditional terms for steady tempo--Allegro, Moderato, Lento, etc. 2) terms and signs for changing tempo--ritard and accelerando, and 3) pauses in tempo--fermate and break In Learning Center: Experiment with and without the metronome in guaging different tempo, and their musical effects and provide tempo markings for melodies created
L. 8	To identify, feel and read rhythm patterns in simple meters involving the dotted quarter-eighth, the tie, and the triplet	In Class and Learning Center: Discover these patterns as they relate to the metrical beat in familiar melodies and apply the concepts in reading new melodies and creating and notating melodic and rhythmic patterns
ı 9	To identify the dotted quarter as the pulse unit in compound meter of 6/8 and to feel and read common rhythm patterns in 6/8	In Class: Clap and mark in the felt beat above the notation of a familiar melody in 6/8 - discover the one-beat note (pulse unit) to be the dotted quarter - relate to the meaning and interpretation of the meter signature: 6 = 2 8 ♩. Discover common rhythm patterns: ♩. = 1 beat duration ♪♪♪ = 3 evens to the beat ♩♪ = 1 long-short (uneven) to the beat 𝅗𝅥.𝅗𝅥. = 𝅗𝅥. = 2 beat duration Chant and read various combinations of these patterns including rests Compare the rhythmic swing of compound meter with simple meter in music sung and heard Create rhythmic patterns and melodies in 6/8

Unit & Group Level	Behavioral Objectives (Abilities)	Experiences
		In Learning Center: Continue studying, reading, singing, playing and creating rhythms in 6/8 and also 9/8
L. 10	To distinguish between the sound of major and minor triads, and to spell, sing, play and notate minor triads	**In Class:** Present the difference in sound from the piano or auto harp Illustrate the relative difference in structure and sound:  5th 3rd M3 root ½ step lower 5th 3rd root m3 Use the minor tonic in i-V^7 chording patterns to songs **In Learning Center:** Practice playing, singing and notating minor triads and improvising i-V^7 chording accompaniments on the autoharp and piano and bells
L. 11	To identify the sound of the IV chord, construct the IV chord in the keys of C, F and G and use the IV chord in accompaniments	**In Class:** Discover the need for a new chord IV in chording an accompaniment on the autoharp - identify the chord and notate it on the staff Relate the IV chord to melodic patterns outlining notes of the chord Compare the sound of the IV to the V^7 in such progressions as: I-IV-I, I-V^7-I, and I-IV-V^7-I, use these patterns in accompaniments with autoharp and piano and bells Identify these primary chords in music heard **In Learning Center:**

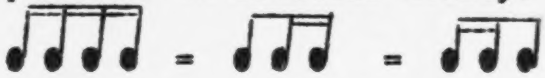
Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		Practice identifying all three primary chords and using them in chording accompaniments
	To identify the harmonic half candence and authentic cadence (perhaps the plagal cadence also)	In Class: Discover the harmonic phrase ending on the dominant as an incomplete cadence as compared with the sound of a phrase ending on the tonic chord - introduce the concept and terminology for both the half (V or V^7) and the authentic (V or V^7 - I) cadence Identify half and authentic cadences in music heard and in chording accompaniments In Learning Center: Create Melodies and chording accompaniments with an awareness of types of cadences - notate and mark in chords
L. 12	To recognize the harmonic interval of a 3rd and to sing two-part music based on 3rds	In Class: Discover the harmonic sound of 3rds in two-part rounds or descants by holding the first or last notes of phrases where the interval occurs Improvise harmonic phrase endings based on 3rds above the melody - show these in staff notation Do two-part tonal drills in 3rds Improvise and read entire phrases or short songs based on parallel 3rds above or below the melody Recognize 3rds in music heard on the piano or records In Learning Center: Practice singing and reading two-part phrases in 3rds Create and notate short phrases in 3rds using the paino or bells

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
L. 13	To recognize aurally and visually and to verbalize the designs of repetition, contrast and variation in musical form	In Class: Discover principles of repetition and contrast in phrase and part structure in songs and recorded music and discuss their effect on unity-variety, symmetry, balance Discover the use of repeat signs used in notation Discover the principles of variation by using a familiar melody and varying its mode, rhythm or accompaniment Create melodies using repeated and contrasting phrases Create rhythm instrument orchestration or bodily movement (imitation, dramatization or dance) based on part structure (repetition, contrast) in recorded music In Learning Center: Listen to more music to identify the employment of repetition, contrast, and variation
	To identify the "Theme and Variation" form and verbalize the principles of variation used	In Class: Study and analyze a piece of music in Theme and Variation form (i.e., Haydn's Emperor Quartet, second movement or Surprise Symphony, Second movement)
L. 14	To achieve an acquaintance with some specific ballet music (classifcal and modern), to identify ballet as a combined art form and to relate ballet to other dance forms	In Class: View a film or film strip of a traditional ballet Compare the music and style of dance between a classical ballet such as "Sleeping Beauty" and a modern dance ballet such as "Rodeo" (Copland) Compare ballet with forms of dance previously experienced -- folk dance, old dances and dance suites In Learning Center: Create interpretive dance movement to recorded music

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		Listen to other ballet and modern dance music
L. 15	To identify the Symphonic Poem as a form of orchestral music, to recognize some specific pieces in this form and to gain the general concept of program music from the Symphonic poem	In Class: Become acquainted with the program and music of selected symphonic poems - identify some principles of unity and contrast in a one-movement work
L. 16	To identify common dynamic terms and markings and the effect of dynamic scheme on the expressiveness of a piece of music	In Class: Present various dynamic effects and markings in music sung and heard: ff = fortissimo f = forte mf = mezzo forte mp = mezzo piano p = piano pp = pianissimo < = cresc. = crescendo > = dim. = diminuendo Sketch the overall dynamic scheme of a piece of music and discuss the contribution of dynamics to total effect
	To identify various types of keyboard instruments and selected works and composers for these instruments	In Class: Present the harpsichord, piano and organ through selected works of Bach and Chopin; illustrate and discuss the differences in sound production, mechanics, and expressive qualities; and make a field trip to see and hear the organ and harpsichord if possible In Learning Center: Listen to more recorded keyboard music and read the history of keyboard instruments
L. 17	To identify orchestral instruments in families and to verbalize differences within and between families	In Class: Use recordings, films and pictures developed for this purpose, as well as live demonstrations as possible In Learning Center:

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		Extend in class experiences and study printed guides and other information regarding the families of instruments
L. 18	To identify a variety of materials and experiences appropriate to 4th. grade	In Learning Center: Study a variety of four grade song books and audio-visual materials and make at least one observation of a fourth grade music class
	climax chromatic (accidental) IV chord (subdominant) perfect 4th perfect 5th minor key (mode) minor chord relative major-minor	VOCABULARY FROM UNIT V Tempo: Allegro, presto, vivace, moderato, andante, lento, adagio, largo, ritard, acceleranco, fermata compound meter (6/8) tie triplet half cadence authentic cadence harmonic interval (3rd) repetition, contrast unity, variety variation, Theme and Variation ballet, modern dance symphonic poem program music dynamic terms: pianissimo, piano, mezzo piano, mezzo forte, forte, fortissimo, crescendo, diminuendo, harpsichord organ
Unit VI (Gr.5)	Continue to apply previous learnings	
L. 1	To construct, notate, sing and play the scales of A and E major and to identify the tonic note, key signature and primary chords in each key	In Class and Learning Center: Provide experiences of the types used in Unit V, L.3
	To construct, notate, sing and play the minor scales of G and C; to identify the tonic chord, key signature and relative major keys; and to read melodies in these keys	Provide experiences similar to those in Unit V, L. 5

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
L. 2	To identify all intervals from the major tonic, ascending and descending, and to hear and read these intervals with particular focus on the 6th and 7th (new intervals)	In Class: Introduce all ascending and descending intervals from tonic C - sing and play as melodic intervals - focus particularly on the 6th ($\underline{do}$-la and $\overline{do}$-mi) and 7th ($\underline{do}$-ti and $\overline{do}$-re) Use the intervals of the 6th and 7th between other scale tones ($\underline{so}$-mi, $\underline{so}$-fa) Read familiar and new melodies and identify the intervals Ear training involving various melodic intervals
	To apply the concept of inversion of intervals and identify selected inversions	Introduce the concept of inversion through familiar intervals: 3rd becomes 6th ($\underline{do}$-mi, mi-$\overline{do}$) 4th becomes 5th ($\underline{so}$-do, do-$\overline{so}$) 2nd becomes 7th ($\underline{do}$-re, re-$\overline{do}$) In Learning Center: Ear training, reading, singing and playing of all diatonic intervals
L. 3	To identify active and rest tones in the key, to verbalize and hear the tonal tendencies of active tones, and to make use of this ability in reading melody	In Class: Introduce the following: Rest tones do-mi-so Active tones and tendencies re - down to do, or up to mi fa - down to mi la - down to so ti - up to do Feel and hear the tendencies of active tones by pausing on them in a familiar melody - practice trying to retain the pitch of the tonic and other rest tones in the ear

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		Create and sing short melodic patterns involving an active tone moving to a rest tone
	To identify and verbalize conjunct and disjunct movement of pitch in melody and to sense the general effect of each on the style and mood of music	In Class: Present contrasting melodies of conjunct motion (steps) and disjunct motion (skips, particularly large ones) - discover the concept that conjunct motion creates a feeling of relaxation while disjunct motion creates a feeling of stress and energy Create melodies using the two types of motion and also identify these types in music heard
L. 4	To recognize the relationship between melody and harmony, to identify passing and neighboring tones, and to identify appropriate chords from the study of the notation of a melody	In Class: Identify and notate the appropriate chords to use in accompanying a familiar melody by studying the scale tones used in the melody to determine the chord that also has these tones - discover the meaning of passing tone and neighboring tone - use the musical ear in making final judgments
	To apply the concept of transposition to melodies and chords	In Class: Play familiar melodies a tone higher or lower and also apply the chording accompaniments The concept of transposing instruments may be introduced In Learning Center: Practice transposing melodies and chording accompaniments
L. 5	To feel, hear and read rhythm patterns based on the second division of the pulse (simple meter, quarter note pulse unit)	In Class: Discover the following one-beat patterns in familiar melody: 

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		Chant these patterns and create accompanying rhythm patterns and melodies using them Read these patterns in new melodies
	To feel, hear, read and define syncopation	In Class: Introduce the common syncopated pattern (eighth-quarter-eighth) in a familiar song - discover the feel of the pattern in relation to the two beats duration Define syncopation as the shifting of rhythmic stress (accent) to a normally weak part of the beat (after-beat) or to a weak pulse of the measure Listen to the expressive effect of syncopation in music In Learning Center: Practice reading syncopated patterns and patterns based on the second division of the beat and create melodies using these patterns
L. 6	To use the traditional conductor's beat patterns	In Class: Teach the beat patterns for meters of 2, 3, and 4 Have all students use the beat patterns while singing Let individual students conduct the class in familiar songs
	To identify the eighth and half notes as pulse units (one-beat notes) in simple meters and to read basic patterns derived from these	In Class: Discover the eighth and half notes as pulse units by clapping and markin the felt beat in relation to the notation of a familiar melody - orient to the basic rhythm patterns which derive from the pulse unit and relate to the meter signature Read new melodies involving these pulse units In Learning Center:

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		Create and notate rhythm patterns and melodies using these pulse units Notate a familiar melody written in 2/3 or 3/4 into 2/8, 3/8 or 2/2, 3/2
L. 7	To recognize changing meters and the effect of shifted accents	In Class: Discover changing meter in a familiar melody - conduct the meter to further highlight the change and the effect on the music Create a melody employing changing meter Discover the effect of shifted accent and changing meter by counting beat groupings such as the following separately and together: A. 1 2 3 1 2 3 = Regular 1 2 3 1 2 3 = shifted (feeling of meter is duple) B. 1 2 3 4 5 6 7 8 = regular 1 2 1 2 3 1 1 2 = changing Listen to music in which changing meters or shifted accents are characteristic - modern music uses both In Learning Center: Listen to other music employing these devices and create those types of patterns to accompany a familiar song
L. 8	To sing and play two-part songs based on 3rds, 6ths and other passing intervals	In Class: Learn several two part songs using the following processes - by rote - by reading the melody first then adding the harmony - by reading both parts simultaneously In Learning Center: Practice singing two-part songs and playing the two parts on the piano

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
L. 9	To hear and identify the difference between consonance and dissonance in harmony	In Class: Present the sound of dissonant intervals (2nds, 7ths) as compared with consonant intervals (3rds, 6ths) - chords which have major or minor 2nds or major 7ths in them are particularly dissonant Create a modern (dissonant) type of choral accompaniment to a familiar melody by adding 2nds and 7ths to the primary chords on the bells or piano Listen to music which used dissonant harmony and associate this sound with 20th century music
	To recognize and verbalize differences in harmonic color	Compare and describe the general harmonic sound (color) of various excerpts which results from: major, minor, primary chords only, numerous secondary or altered chords, dissonant harmony
L. 10	To continue identifying and using chordal accompaniments, to hear and sing chord progressions and to recognize inversions of triads	In Class: Continue to use the primary chords in accompaniments on the bells, autoharp and piano Present the concept of inverting triads by sound and in notation Sing threee part triad progressions (including inversions) from diagrams such as the following and from notation:

so----so----so

mi---fa---mi

do---ti---do

I V^7 I

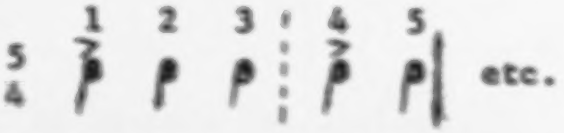
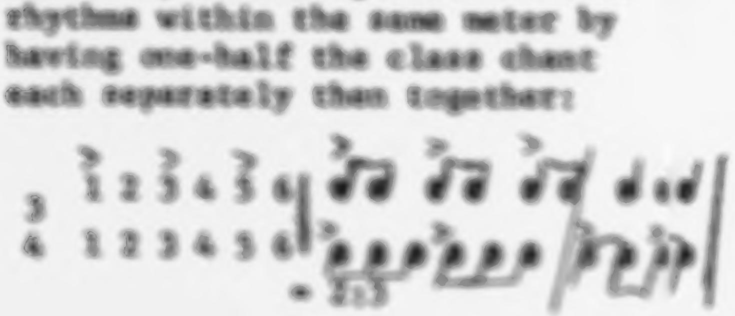
Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		la so- - - - - -so fa mi- - - - - -mi do----do----do I IV I do- - - - - -do ti so----so----so fa mi- - - - - -mi I V^7 I Sing chording accompaniments to familiar songs using the above types of progressions In Learning Center: Notate triads and their inversions in selected keys and notate a chordal accompaniment to a melody
L. 11	To recognize and verbalize the difference between harmonic and contrapuntal textures	In Class: Illustrate by accompanying a familiar round melody with chords then singing it as a two or three part round - rounds, canons and descants illustrate the general idea of contrapuntal (polyphonic) music--each voice line has melodic-rhythmic independence (either the same or a different melody) - also, use "partner" songs for similar purposes - melodies with supporting chords (harmony) illustrate harmonic (homophonic) music Develop the concepts of imitation and countermelody by listening to selected recorded music

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		Present the concept of fugue by analyzing the exposition based on statement and restatement (imitation) of a subject (i.e., a Bach keyboard fugue) In Learning Center: Listen to selected recorded music in contrapuntal and harmonic styles
L. 12 13	To identify the various solo vioce classification and the choral ensemble, and to recognize solor forms (art song, aria) and choral excerpts from multi-movement vocal music	In Class: Present the concept of a multi-movement form through a Classical piano sonata (Beethoven or Mozart) - focus on the form of the first movement and discover the main design of its structure (exposition of two themes, development and recapitulation) - compare to Rondo or Theme and Variation Present the symphony as a sonata for orchestra Study the symphony orchestra as a total ensemble--composition by families, seating plan, conductor, etc. (Britten's Young Peoples Guide to the Orchestra) The concerto for solor instrument and orchestra may also by presented In Learning Center: Listen to other sonatas, symphonies and concertos and read information on the music and composers
L. 14 15	To identify the various solo voice classifications and the choral ensemble, and to recognize solor forms (art song, aria) and choral excerpts frommulti-movement vocal music	In Class: Present the various voices (soprano, contralto, tenor, baritone, bass) in selected recordings or live demonstrations - use art songs or arias and develop the concepts of each form - the class may also sing selected pieces found in elementary song books

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		Present the concept of large multi-movement vocal forms of opera (musical drama staged) and oratorio (musical drama unstaged) - listen to solo and choral excerpts from opera and oratorio and relate to the framework of the story Develop concepts of the relation of the orchestra to large vocal works and a specific acquaintance with the overture In Learning Center: Become acquainted with the story and musical excerpts of a well known opera and coratorio (audio-visual material may be useful)
L. 16	To be aware of a variety of materials for use in 5th grade music and to make at least one observation of a 5th grade music class	VOCABULARY FROM UNIT VI Intervals: 6th, 7th inversion conjunct motion disjunct motion active tone passing tone neighboring tone transposition syncopation conductor's beat meter signatures: 2/8, 3/8, 2/2, 3/2 changing meter shifted accent consonance dissonance harmonic (homophonic) contrapuntal (polyphonic) imitation fugue sonata sonata-allegro symphony symphony orchestra concerto soprano contralto (alto) tenor baritone

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		Bass Art song aria opera oratorio overture
Unit VII (Gr. 6)	Continue to apply previous learnings	
L. 1	To hear the process of simple modulation and to identify it from notation in the score	In Class: Discover the change of tonal center (tonic) aurally in a familiar melody and identify the way this is reflected in the score by use of accidentals or change of key signature - introduce the term modulation and relate to change of melodic/harmonic tonal center and key Identify easily heard modulations in recorded music and discuss the effect on musical design and expressiveness Create a melody employing modulation to the dominant and provide an appropriate chording accompaniment
L. 2	To recognize the three forms of minor mode	In Class: Present the three different forms of structuring the upper half of the minor scale without changing the lower half and the concept that all forms sound as the minor mode because the lower part of the scale with the lowered 3rd is the clue to minor Discover the chromatically altered 6th or 7th tones in the notation of minor melodies and the fact that these are a part of the minor key or mode rather than foreign tones

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		In Learning Center: Play and notate the different forms of the minor scale and create melodic phrases using the altered 6th and 7th
	To play chording accompaniments in selected minor keys using the I-V^7 and I-IV-V^7 progressions	In Class: Present the sound of the minor tonic and major dominant on autoharp and piano and use these chords is accompanying familiar melody - the minor subdominant may also be used In Learning Center: Practice chording in minor with the autoharp and piano
L. 3	To identify some general characteristics of contemporary melody and scales	In Class: Listen to some contemporary melodies while following their notation and derive characteristics such as: wide skips and uncommon intervals, lack of clear tonal center or key, abrupt shifts in tonal center, angular contour Present the general idea of new scale structures such as the whole tone and twelve tone Create a twelve tone melody on bells using a familiar rhyme or poem or song text to supply the rhyme
L. 4	To identify, notate, and read bass clef notation and to gain a concept of the great staff	In Class: Present the bass clef and great staff notation Read melodies from bass clef notation Notate and play the primary chords and/or their roots using bass clef

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		In Learning Center: Practice reading melodies and chords in bass clef
L. 5	To identify and verbalize characteristic rhythm (rhythms characteristic to various types of music)	In Class and Learning Center: Use selected music (folk and classical) of various nationalities or religions, forms, styles and periods and discuss some of the rhythmic characteristics that help identify these types of music
L. 6	To gain the concept of irregular meter and poly-rhythm and their effects on rhythmic movement	In Class: Chant the rhythmic beat in duple and triple meters then combine into irregular metrical groupings of 5 (3+2 or 2+3)and 7 (4+3 or 3+4):  Define as a meter which contains a feeling of changing meter within Sing a melody which uses changing meters including a 5 pulse measure - observe the notation, conduct the beat and note the rhythmic freedom and expressiveness which results Chant a text in a rhythm involving changing and irregular meter and notate the rhythm Listen to recorded music which employs these devises Discover polyrhythm and its musical effect by combining two different rhythms within the same meter by having one-half the class chant each separately then together: 

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		Also chant words or proper names which will create 2 against 3 Listen to recorded music which employs polyrhythm and relate particularly to 20th century music
L. 7	To sing a part in a texture of three voice parts	In Class: Introduce through short, easy phrases involving two parallel harmony parts plus a vocal chording or ostinato part, two harmony parts plus a descant, and three easy block harmony parts Extend the experience into more involved three-part songs over a period of time In Learning Center: Practice playing three-part songs on the piano and singing three-part songs in small groups of 3 or more
L. 8	To achieve the concept of chamber music and various types of chamber ensembles and to identify selected pieces of chamber music	In Class: Present various excerpts from recorded chamber music (instrumental and vocal) or use live demonstrations - analyze and identify both the musical structure and performance media In Learning Center: Listen to additional selected chamber music
L. 9 10	To identify some charaistics, composers and music of the Renaissance period	In Class: Present selections of music of the Renaissance period through which some of the basic principles in the following areas can be discovered: A. General characteristics of society and culture B. Vocal forms (i.e., motet and madrigal) 1. Melody - no primary "tune", all voices of equality

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		2. Rhythm - free rhythm, changing meter, light & flowing 3. Texture - primarily contrapuntal, some harmonic 4. Tonality - model 5. Form - through - composed (sectional) 6. Texts - sacred (Latin), secular 7. Dynamics - limited range and shaped from the text 8. Selected composers and music C. Instrumental forms 1. Keyboard music 2. Music for viola, recorders, etc. D. Relation to music to the other arts In Learning Center: Listen to additional Renaissance music and read information on the Renaissance period and its music Preview audio-visual materials based and historical periods in music and the arts
L. 11-12	To identify some characteristics, composers and music of the Baroque period	In Class: Present selections of music of the Baroque period through which some of the basic principles in the following areas can be discovered: A. General characteristics of society and culture B. Rhythm - vigorous, metrical, firmly pulsated, repeated motives C. Tonality - perference for major and minor modes D. Counterpoint - imitation, canon fugue E. Harmony - traditional (functional) supporting a melody F. Dynamics - forte-piano with sudden changes from one to the other G. Form -variation or continuous expansion of an idea

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		H. Vocal forms - chorale, oratorio, beginnings of opera I. Instrumental forms - keyboard, orchestra J. Relation of music to other arts In Learning Center: Listen to additional Baroque music and read information on the Baroque period and its music Preview audio-visual materials based on historical periods in music and the arts
L. 13	To identify some characteristics, composers and music of the Classical period	In Class: Present selections of music of the Classical period through which some of the basic principles in the following areas can be discovered: A. General characteristics of society and culture B. Melody - more obvious, often in short fragments, scalewise and chord skips C. Rhythm - metrical, lightly pulsated and buoyant D. Tonality - major and minor E. Harmony - the predominant texture, fundamental chords F. Dynamics - range from "p" to "f", limited use of crescendo and diminuendo G. Vocal forms - opera, oratorio H. Instrumental forms - symphony, string quartet, sonata, concerto I. Relation of music to other arts In Learning Center: Listen to additional Classical music and read information on the Classical period and its music Preview audio-visual materials based on historical periods in music and the arts

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
L. 15 16	To identify some characteristics, composers and music of the Romantic period (may include Impressionism as an extension)	In Class: Present selections of music of the Romantic period through which the basic principles in the following areas can be discovered: A. General characteristics of society and culture B. Melody - more extended, lyrical and chromatic C. Rhythm - more imaginative D. Tonality - major and minor, some abrupt shifts in mode or key E. Harmony - more altered chords and richer colors F. Dynamics - larger range from "pp" to "ff" with frequent and dramatic use of crescendo and diminuendo G. Vocal forms - art song, opera, oratorio H. Instrumental forms and idioms - large orchestra, short piano pieces, symphony, symphonic poems, concerto, chamber music I. Relations of music to other arts In Learning Center: Same experiences as in previous lessons on historical period
L. 17- 18	To identify some characteristics, composers and music of the Contemporary period	In Class: Present selections of music of the Contemporary period through which some of the basic principles in the following areas can be discovered: A. General characteristics of society and culture B. Melody - large skips, uncommon intervals, unexpected contours, fragmentary, motivic C. Rhythm - more intricate and free, changing meter, irregular meter, polyrhythm, shifted accents, motivic

Unit & Grade Level	Behavioral Objectives (Abilities)	Experiences
		D. Tonality - free, avoidance of major and minor, shifting tonal centers, new scales, and old modes E. Harmony - dissonant, free movement of chords F. Counterpoint - dissonant, canon fugue G. Dyanmics - large range, special effects H. Instrumental forms - exploration of new combinations of instruments (color, timbre) and free adaptations of old forms (sonata symphony, etc.) I. Vocal forms - solo song, choral music, opera J. Electronic music K. Relation of music to other arts In Learning Center: Same types of experiences as used in previous lessons on historical period

Appendix D

FINAL REPORT

Supplementary to
RESEARCH PROJECT
TEACHERS FOR THE CULTURALLY DISADVANTAGED

ELEMENTARY TEACHER LECTURE
AND
STUDIO PRACTICUM IN ART

Dr. William J. Leffin
Mr. Alvin T. Bennett

Wisconsin State University at Oshkosh

Elementary Teacher Lecture
and Studio Practicum In Art

APPENDIX D

INTRODUCTION

The problem is to study the scope and sequence of four two credit courses previously taught as separate offerings, and to identify the major elements which can be combined into a single six credit offering (see Appendix 1). In addition to the content evaluation, this study will include the following:

1. Developing a Visual Resource Center which will be available for use by any art education faculty member. The completed center will include slides, tapes, films, film strips, and related periodicals. This material will not duplicate resource material provided by any other source but is ,rather, intended to provide materials not available or at best available at a very high cost (i.e. slides, tapes, etc.). With the audio-visual equipment furnished through a federal grant as well as through the department budget, additional exemplars will be more readily obtained and made available each year. Some exemplars have been prepared and are available for class use at this time. In a relatively short period of time this center could serve as an example for art departments through the State of Wisconsin and perhaps the Midwest. It might possibly even develop into a loan center to sister schools in the Wisconsin State University system.

2. Developing a current Library Listing of all Art Education Books, which prior to the time of the study was available only through searching the card catalog (see Appendix 2). This listing will be used as a handout for not only the Project students, but for all art methods classes as well. It will also serve as a research resource for M.S.T. Graduate Students in Art Education and will be of importance to increasing our library holdings by building from this listing.

3. Developing a current inventory of all materials related to art which are available through the Educational Materials Center (see Appendix 3). This will include books, pamphlets, curriculm guides and all other supplemental materials which are related to art. This list will also be used as a handout to the art education students at both the undergraduate and graduate level.

4. Developing a Communities Resource Directory to be used as an informational resource for students, new and established faculty, guests and parent visitors (see Appendix 4). This can be distributed as a handout as well as for more general distribution through the Office of Public Information or the Alumni Office. At the time of this report, the segment of the handout which is complete lists all major exhibits in galleries for 1969-1970 within easy driving distance of Oshkosh. This will be distributed

during Faculty Orientation in September, 1969. Additional resource materials in the form of synchronized tapes and slides of local cultural interest areas could be developed. They could be used as a form of public relations during freshman orientation or professional conferences.

5. Developing a curriculumdesign and guide which will incorporate all of the objectives of the traditional separate course offerings (see Appendix D). A major difference will be the restatement of the objectives in the form of conceptual construct with emphasis given to both Vertical and Horizontal Articulation. In addition to the combined course design, the content evaluation of the established courses has pointed up the need to better relate and/or reinforce relationships in the traditional course structures to the needs of elementary majors and their anticipated tasks as teachers.

6. Development of an allied arts approach by integrating specific topics in the aural and visual arts has not yet been completed.

Since this phase of the study called for first completing the final designs for both the Music and Art Practicums, as well as having available the necessary audio visual equipment, this task was quite necessarily left until last. Work on this will continue during Semester I of the 1969-1970 school term and a final report will be jointly authored at that time.

CONCLUSION

The development of a visual resource center will be of considerable value to all students and faculty within the Department of Art and Art Education. However, this development will necessitate some released time for one of the art education staff in order to photograph, tape, catalog, and generally build on the present limited resource material. Limited availability of this type of resource material and excessive cost of that which is available would seem to add to the rationale for this recommendation.

A final recommendation would be to provide an opportunity to do a follow-up study by comparative evaluation. The instrument for evaluation could not be developed at present due to the limited time, but is rather noted as a possibility for the future.

22-355 Suggested Scope and Sequence for Professional Orientation and Studio Practicum in Art for Elementary Teachers

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Exploration of Two and Three Dimensional Materials and Design

-Modeling, three dimensional experiences:
  - lecture, discussion and studio experiences

-Materials:
  - clay, asbestos, plaster and armature plastics

-Finishing techniques:
  - glazing, staining, slip and engobe application, texturing, painting

-Kiln operation:
  - stacking, firing, care of

-Modeling involves:
  - emotional concepts, the power of interpretive thinking, and instinctive feeling

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Understanding the Arts

-Sculpture: A visual and verbal presentation of history and understandings

-Greek, Roman, Romanesque, Gothic, Renaissance, Baroque, Impressionism, 20th. Century

Elementary Teacher Lecture
and Studio Practicum In Art
Section 1a

APPENDIX D1

555

Teaching of Art

- -Stressing the relation between modeling, sculpture and 3-D activities in the Elementary School
- -Suitable approaches to clay for the elementary child:
  - coil, slab, pinch and pull, patch
- -Finishing techniques provide a variety of expressions:
  - staining and waxing, glazing, painting, texturing
- -Suggested methods of presentation at the primary level:
  - Emphasize manipulative processes, stress mobility and malleability of clay, introduce technical abilities in relation to kinesthetic function and needs, develop tendencies toward sturdy, simple, characteristic interpretations of familiar objects (animal kingdom) through an understanding of solid forms
- -At the intermediate level:
  - Develop more complex interpretations in clay
  - Explore possibilities of combined procedures
- -Supplementary activities in modeling paper mache, powdered asbestos, plaster aggregate

EXEMPLARS

Visuals-References

- -Art Education Slide Collection of elementary art
- -Art Department Reproductions - slide library holdings
- -Current exhibits
- -Slides and examples:
  - Erechtheum - Porch of Maidens, the Three Fates, Hermes, Aphrodite
  - Roman - Caesar, Ara Pacis Frieze
  - Romanesque - Portal of St. Trophine at Arles, the Crucifixion from Santa Marie Antigue
  - Gothic - Apostiles from Central Portal of Amies, Amiens Christ, Annunciation, Nativity and Shepherds from Pulpit at Siene
  - Renaissance - David by Verrocchio, David by Michelangelo
  - Baroque - David by Bernini, Ecstacy of St. Theresa by Bornin
  - Impressionism - Rodin: The Kiss

3

101

Two Dimensional Activities

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Drawing: Contour, gesture, mass and volume

-Learning to draw is a matter of learning to see correctly

-Significant observation utilizes as many of the five senses as is possible

-Devices for pictorial and plastic space - the illusion of space-in-depth can be achieved by diminishing size, sharp and clear details in foreground, blurred elements in background, and linear perspective

-Visual Elements-Three basic visual elements of a work of art are shape, brightness, and color

Structure and expression are produced by the use of shape, color, and brightness

-Materials:

Crayons, chalk, charcoal, pencil, ink, conte crayon

-A material must be an integral part of the creative work

-The specific way an individual uses a material determines its selection and inclusion as an art material.

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The historical development of drawing encompasses significant contribution of:

Michelangelo
DaVinci
Rembrandt
Picasso
DeKooning

Suggested Drawing Experiences for the Elementary School

--At the Primary Level:
- -Develop and enrich use of geometric symbols to express personal ideas and feelings
- -Develop concepts of the figure, objects, animals
- -Lay the foundation for more complex use of line structure

--At the intermediate level:
- -Develop greater awareness and dependence upon environment for source materials and expressive interpretations
- -Gradual introduction of innovations from Line:
  linear, textures, linear shapes, structural elements, motion, composition, abstractions
- -Drawing materials:
- -Kinds and Uses:
  crayons, chalk, pencil, pen, papers
- -Sources:
  Supply Houses and local resources

Art materials should be thought of as meeting the needs of children

20th. Century -Lemmbruck (expressionism), Kneeling Women:

Moore-Family Group
Brancusi-Mlle. Pogany
Gabo-Spiral Theme
Arp-Human Concretion
Wachowiak and Ramsay-Emphasis Art
Rueschhoff and Swartz-Teaching Art in the Elementary School
Nicholidais - The Natural Way to Draw
Keiler - The Art in Teaching Art
Ocvirk, Bone, Stinson, Wigg - Art Fundamentals-Theory and Practice
Gulamerian - The Language of Art
Elsen - Purposes of Art
Wold and Cykler - Music and Art in the Western World
Craft Horizon

328 Carving: The ideal of the subtractive method: plaster, aggregate, sand cast blocks, soft kiln bricks, wood. -Sculptural experience provides the individual opportunities to gain a sense of space, time and volume	Sculpture (Subtractive) Application of subtractive at the elementary level selection of content depends upon workability of materials as a determining factor and upon ~~workability of materials~~ as a determining ~~factor and~~ upon possibilities limited the the maturity of the child -Suggested Sculptors and their work: -Michelangelo - Creation of Man, David -Bernini - David -Rodin - The Kiss -Lehmoruck - Kneeling Woman -Moore - Family Group -Brancusi-Mlle - Pogany
328 Constructions Possible Expressions: Paper, sculpture, assemblages, mobiles, collage, stabiles, vibratiles -Experiences in volume design involve the use of structural elements, of defining space, and of defining motion	Naum Gabo-Spiral Theme Giacometti-Palace at 4 A.M. Calder-Lobster Trap and Fish Tail

Materials Suggested for Intermediate Level: -Foundry sand blocks, balsa wood, soap, wax, insulating kiln brick, plaster aggregate -Plaster as a semi-hard material is a recognized three-dimensional art form -Explore the possibilities of the sculptural process and understand its limitations	School Arts Arts and Activities Education Materials Center
Construction activities adaptable to the elementary level -Processes could include box sculpture, found objects, paper sculpture, wood, textiles, metal, nature forms, plastics -Concepts development Manipulating common objects in uncommon ways Inventing unique applications for discarded materials Struggling with a problem of intricate construction until solved Proving the aesthetic axion that the "whole is greater than the sum of its parts" Ideas may be enhanced through unusual use of textures	

101

Drawing and Color

Artistic abilities involve the ability to produce creative visual and expressive ideas and to organize them into a work of art considering the three basic elements:

Shape, brightness, and color

A knowledge of, and an experience in problem solving involving the major properties of shape will aid greatly in understanding and creating a work of art:

Boundary, structural axis, the nature of points and lines, size, and orientation

A discussion of, and involvement in the use of brightness will help to develop students abilities to produce creative, visual and expressive ideas:

Descriptive, expressive, compositional, decorative patterns

To become familiar with the facts or characteristics of color relationships and to engage in exercises investigating the function of color in giving form and meaning to subject matter will aid the student to recognize the importance of color in works of art

105

Understanding the Arts

An understanding of the various techniques - fresco, oil, tempers, acrylics, will help the elementary education major to better relate his own production and the elementary childrens' efforts to works of art:

Lecture, discussion, use of visuals

The artist as a social critic, as a visionary composition as pattern, structure and expression

Historical development of drawing and painting may involve a sequence of attentions:
Primitive art, classical background to the middle ages, the Renaissance, Baroque, the 18th. Century, a world dividing (classicism vs. Romanticism, Realism vs. the Solon), Impressionism, and contemporary

A study and discussion of styles may produce numerous revelations
Realism, Expressionism, Abstraction

Exemplars:
Bothic - 1100 - 1400
Annunciation of Siena Cathedral Altar, Giotto-Disposition from the Life of Christ

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The Teaching of Art

Children produce drawings and paintings for the purpose of saying something about their reaction to experience:

Primary Level
  The child, his family and home, community interests
  Other interests - bugs and beetles etc.

Intermediate Level
  Themes of action - flying kites
  Expanding horizons - space probs
  The sporting world- sports' car races
  The figure - landscape and still life

Drawing and painting permits children to become familiar with art materials associated with the making of works of art:

Semi-transparent water color, tempera paints, finger paint, oils, acrylics, papers, masonite board, and other grounds, crayons, sketcho, chalk, charcoal, brushes (bristle and soft water color), pastels, ink

Before teacher can develop directed experiences to help children in the process of forming and enriching art concepts, they must understand children

The child's kinesthetic world and his first art expression

Visuals-References - cont'd

-Utilization of a variety of visual perception and develops skills of appreciation

-The use of significant exemplars extends a child's frame of reference in responding to works of artists and to his natural environment

-The use of various visual media enhances teaching procedures:

The slide projector, filmstrip projector, isolator, simple camera, educational television and video tapes

-Sensory aids should be consistent with development of children and with basic learning in art:

Simple sensory aids (geometric solids), tactile (textured areas), auditory (sound cylinders), visual sensory color aids

-Suggested resources:

Art Education color slides
Slide library reproductions
Examples of childrens' art work
Art History slides
Educational Materials Center
Museums and art galleries
National Gallery educational materials

101 - Cont'd

The nature and source of color
Physical properties of color
Color relationships
Uses and function of color

The classroom teacher is a designer; design is the structure of any art form; it is the means by which a creating person presents his reactions

Studio experiences could include problems involving:

Meaningful line, mass and space, figure and ground, relating processes (principles of proximity, similarity, and continuity), balance, variety and unity, rhythm and repetition, dominance and subordination

105 - Cont'd

Renaissance
- Birth of Venus-Botticelli
- Crucifixion-Gruenwald
- Last Super-DaVinci
- Creation of Man-Michelangelo (Sistine Chapel)

Baroque
- Last Super-Tintoretto
- Night Watch-Rembrandt
- Noble Slav (Old Man in Red Cap) - Rembrandt
- Supper at Emmans-Rembrandt
- The Last Judgment-Rubens

Rococo and Classic
- Emarkation for Cythera-Watteau
- Madame de Pompadour - Boucher
- Oath of the Horatii - David

Romantic
- Liberty Leading the People - Delacroix
- Dante and Virgil in Hell - Delacroix
- May 3, 1808 - Goya

Realism
- Courbet - Burial at Ornans
- Daumier - Third Class Carriage

Impression
- Impression: Sunrise - Monet
- Banks of the Seine, Vetheuil - Monet
- Rouen Cathedral
- By the Seashore - Renoir
- Le Monlin de La Galette - Renoir

555 - Cont'd

Teaching strategies based upon art structure:
- The motivational process
- Symbol enrichment
- Media process episodes
- Objectives and goals, specific materials, and their distribution and collection, class mangement, motivation, creativity and delineation, (exploring, experimenting, selecting, organizing), reinforcement evaluation

Confidence in one's ability to assume the responsibility to teach elementary art classes will be enforced by a knowledge of, and an experience in art curriculum building

Major and essential areas of consequence are:
- Historical and contemporary philosophies and practices of art education, teaching strategies and modes of learning, materials, equipment and processes, motivational devices, goals and objectives of art education, child growth and development, structure and content, class management, visual resources and references, evaluative abilities

Art Appreciation
- Using works of art for observation and study may acquaint children with a widened horison for aesthetic education
- At the primary level-exposure to works of art, reproductions

Visuals-References - Cont'd

Peter and Linda Murray - A Dictionary of Art and Artists
Wachowiak - Emphasis Art
Lowenfeld - Creative and Mental Growth
A. Elizabeth Chase - Famous Paintings
Elsen - Purposes of Art
Newmeyer - Enjoying Modern Art
Ovirk, Bone, etc. - Art Fundamentals
Gaitskell - Children and Their Art
McFee - Preparation for Art
Arts and Activities
School Arts

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555 - Cont'd

and the development of visual awareness

At the intermediate level - more structured learning experiences may be employed to acquire a knowledge and appreciation of our art heritage. Some suggested possibilities are:

- -Introducing concepts of color relationships - Albers, Homage to the square
- -Introducing the concept of pointillism and its relationship to color: Seurat, Sunday Afternoon on the Island of LaGrande

The enrichment of childrens' concepts of two and three dimensional works of art and their similarities and differences

Halftone - Corinthian vase, contemporary jewelry and ceramics

Paul Klee - Around the Fish

APPENDIX D2

LIBRARY LISTING OF ART EDUCATION BOOKS

11. Art Education and Related Literature:

Call No.	Title and Date of Publication	Author(s)
136.7 A1461p	Painting and Personality (1947)	Alshuler & Hattwick
701.15 Ar749a	Art and Visual Perception (1954)	Arnheim
372.5 B254t	Through Art to Creativity (1960) A Foundation for Art Education (1955)	Barkan Barkan
750 BE	Art Training for Life and Industry (1923)	Bennett
707 C221a	The Artist in Each of Us (1951)	Cane
N350 C56	The Arts in the Classroom (1940)	Cole
707 C743a	Art Education (1964)	Conant
N85 C6	Art in Education (1963)	Conant
N85 C6	Art for the Family (1954)	D'Amico
-	Experiments in Creative Teaching (1953)	D'Amico
707 D158c	Creative Teaching in Art (1953)	D'Amico
W 87 D4	Art and Music in the Humanities (1966)	Delong
701 D519a	Art as Experience (1934) Art and Education	Dewey Dewey

11. Art Education and Related Literature:

Call No.	Title and Date of Publication	Author (s)
707 D316a	Art Education: Its Means & Ends (1958)	DeFrancesco
707 D632f	First Steps in Art Handwork (1932)	Dobbs
372.5	Creative Art and Crafts for the Classroom (1955)	Dorsey
353 .B7	Teaching Art in the Elementary School (1962)	Erdt
707 F263	Teachers Enjoy the Arts (1943)	Faulkner
-	Our Expanding Vision	Fearing, Martin, & Beard
707 F754n	The New Creative Art Book (1931)	Foster
707 6145A	Arts and Crafts in Our School (1956)	Gaitskell
372.52 G144c	Children and Their Art	Gaitskell
372.52 6442t	The Teaching of Art in Schools (1941)	Gibbs
371.3 Ra	Fine Art (1917)	Hall
707 H2375	Art Education in the Public Schools of the United States (1908)	Haney
701 Ha	Lesson in Appreciation (1925)	Hayward
372.5 H789a	Art Activities for the Very Young (1961)	Hoover
372.5 J45t	Teaching Art to Children (1959)	Jefferson
372.52 6144a	Art Education in the Kindergarten (1952)	Gaitskell

11. Art Education and Related Literature:

Call No.	Title and Date of Publication	Author(s)
N 87 K38	Art and Education in Contemporary (1966)	Kaufman
707 K27a	The Art in Teaching Art (1961) (Under Brandt)	Keiler, M.
372.5 K27a	Art in the Schoolroom (1951)	Keiler, M.
372.5 K29n	Matting and Display Work of Children (1957)	Kelley
750 K46p	Picture Study for Elementary Teachers (1928)	Kibbe
707 Ki	Business of Teaching and Supervising the Arts (1927)	Kirby
750 K63a	The Appreciation of Pictures (1930)	Klar
372.5 K74c	Children's Art Education (1957)	Knudsen
372.5 L257m	Meaningful Art Education (1951)	Landis
707 L557a	The Art Teachers: A Book for Children and Teachers (1931)	Lemos
707 L831g	Growth of Art in American Schools (1955)	Logan
N 350 .L46	Developing Artistic and Perceptual Awareness (1964) (Under Brandt)	Linderman & Herberholz
707 L887a	Art Experiences: An Experimental Approach (1963)	Loughran
N 83 .L6	Creative and Mental Growth (1964)	Lowenfeld

11. Art Education and Related Literature:

Call No.	Title and Date of Publication	Author(s)
706 L918y	Your Child and His Art (1954)	Lowenfeld
707 M135a	Art As Education (1941)	MacDonald
N 350 .M27	Art in the Elementary School (1929)	Mathias
372.5 M44m	Meaning in Crafts (1959)	Mattil
707 M369e	An Experiment in Education (1963)	Marshall
N350 .M24	Art for Primary Grades (1961)	McIlvain
707 M572g	Guiding Free Expression in Children's Art (1964)	Merritt
N 350 .M5	Art Education in the Junior High School (1964)	Michael
701.17 M965p	A Primer of Visual Art (1950)	Mundt
372.5 M143p	Preparation for Art (1961)	McFee
N 85 .M83	Art Education: Its Philosophy and Psychology (1956)	Munro
-	The Creative Arts in American Education	Munro & Read
370.6 N277n V.64, pt.2	The NSSE (National Society for Studies in Education)	1965 Year Book
372.5 P146a	Art Aids for Elementary Teaching (1959)	Paine
707 P362n	The New Art Education (1953)	Pearson

11. Art Education and Related Literature:

Call No.	Title and Date of Publication	Author(s)
701 P424p	Principles of Art Appreciation (1949)	Peppen
740 P458L	Let the Child Grow (1936)	Perrine
707 P825a	Art, Artist, and Layman (1937)	Pope
LB 775 .R372	Education Through Art (1958)	Read
LB 775 .R374	The Redemption of the Robot (1966)	Read
795.5 R3232	Art From Scrap (1966)	Reed
N363 .R4	Early Adolescent Art Education (1957)	Reed
707 R965a	Art Education for Daily Living (1946)	Russell
370 Un	Instruction in Art in the United States (1919)	Sargent
	Art Search and Self Discovery (1961) (Under Art Department)	Schinneller
	Art in the Elementary Schools	Schultz & Shores
707 Sch3a	Activity Art Books (1933)	Schuneman
N 87 .S52	Aesthetics and Criticism in Art Education (1966)	Smith
740 Sm674i	Industrial Art Text Books (1925)	Snow
707 St844w	Ways With Art (1963)	Stevens
707 R652r	Rosegarden and Labyrinth (1963)	Robertson

11. Art Education and Related Literature:

Call No.	Title and Date of Publication	Author(s)
372.52 T634e	Enjoyment and Use of Art in the Elementary School (1933)	Todd
707 V795c	Child Art (1945)	Viola
	Emphasis Art (1965)	Wachowiak & Ramsay
372.5 W2482	Arts and Crafts for Elementary Teachers (1954)	Wankelman
707 W595i	An Introduction to Art Education (1929)	Whitford
707 W637i	An Introduction to Art Activities (1947)	Wickiser
	An Introduction to Art	Wickiser
707 W723a	Art Activities in the Modern School (1937)	Williams
707 W7232r	Art for Young America (1946)	Williams
372.52 W779a	Art in Elementary Education (1942)	Winslow
707 W779	The Integrated School Art Program (1939)	Winslow
707 W7790	Organization and Teaching of Art (1928)	Winslow
707.11 Z66a	Art in the College Program of General Education (1953)	Ziegfeld
701 F263ar	Art Today (1949)	Ziegfeld, Faulkner & Hill
	Understanding Media	McLuhan

APPENDIX 53

MATERIAL RELATED TO ART IN EDUCATIONAL MATERIAL CENTER

Filmstrips

*Classroom Art for Middle Ages	Encyclopedia Britanica Films
*Art in the Early Renaissance Italy	Encyclopedia Britanica Films
*Art in the 19th Century France	Encyclopedia Britanica Films
*Art in the United States	Encyclopedia Britanica Films
*Art of England	Encyclopedia Britanica Films
*Art of Royal France	Encyclopedia Britanica Films
*Art of Spain	Encyclopedia Britanica Films
*Art of the High Renaissance	Encyclopedia Britanica Films
*Art of the Low Countries	Encyclopedia Britanica Films
*Art of the Northern Italian Renaissance	Encyclopedia Britanica Films
*Art of the Northern Renaissance	Encyclopedia Britanica Films
*King Arthur	Encyclopedia Britanica Films
*The Artistic Revolution in Mexico	Encyclopedia Britanica Films
*Artists in Holland	Encyclopedia Britanica Films
*Arts and Crafts	Encyclopedia Britanica Films
Arts and Crafts in Mexico	Encyclopedia Britanica Films
*As You Like It	Encyclopedia Britanica Films
Art is Everywhere	Society for Visual Education
*The Book of Art Filmstrips	Herbert Read
How to Use Junior Arts and Activity in the Classroom	

*Indicates color

Textbooks

June Davis -	*Art Adventures Week by Week*
Maud Ellsworth -	*Growing With Art I* *Growing With Art 4* *Growing With Art 7* *Growing With Art*, for the High School *Growing With Art*, Teacher's Edition
Blanche Jefferson -	*My World of Art*, Books 1 through 6
Flossie Kysar -	*Young Artists*, Books 1 through 8
Florence Nicholas -	*Art for Young America*
Ruth Peck -	*What Can I Do for an Art Lesson*
Mary Platts -	*Create: A Handbook for Teachers of Elementary Art*

Record

John Brown - The Artists and His Times

Pamphlets

Simple Puppetry - Virginia Mussleman
Origami, Japanese Paper Folding
Children Can Make It - Experiences in the World of Materials
Wisconsin and the Arts - Badger History
Elementary Art
3-D Art
The American Colorist - Faber Birren
Art Course Evaluation
Art, For Childrens Growing - Constance Carr
The Spirit of Christmas Expressed in Art Activities
Art Education
Junior High School Art Course of Study
K-5 Art Curriculum Guide
Scrap Craft - John Crane
Creative Costumes for the Classroom - Nancy Crane
Making Diorama and Displays - Dorothy Curries
Arts and Crafts - Educational Publishing Corporation
More Classroom Posters and Decorations
Art Recipes - Doris Foley
Lettering Techniques - Spencer Guimarin
How to Decorate with Pomps - Crystal Tissue Company
Hobby Fun Book for Grade School Girls and Boys - Margaret Hyde
From Adventure to Experience Through Art - Pauline Kagan
Gifts Children Can Make - Ruth Karb
Nursery Rhyme Posters - Bertha Kerr
Your Art Idea Book - Robert Kohls
Holiday Art - Irena Marris
Paper Art - Irena Marris
Holidays and Art
Crafts Projects for Camp and Playground
Things to Make in Arts and Crafts - Grace Randall
Puppets for all Grades - Louise Scott
Arts and Crafts I - Teachers Publishing Corporation
Simple Gifts and Decorations - Teachers Publishing Corporation
Helping Children Draw - Jennie Thomas
A Bibliography of Childrens Art Literature - Kenneth Maranty
Teachers Guide for the Study of Art History and Related Courses - American Library Color Slide Co. Inc.
Creating for Materials for Work and Play - Association for Childhood Educational, Inter.
Creative Crafts with Elementary Children - Else Cresse
Soap Carving in the Classroom - Marion Dix

APPENDIX D3

Pamphlets - Cont'd

Report on the Commission on Art Education - Jerome Hausman
Kindergarten-Primary Art Activities - Carvel Lee
The Four Color Problem - Thomas Linehan
Well Seasoned Holiday Art - Barbara Linse
Project and Idea Folio - American Crayon Company
Easy to Makes - Robert Ross
Let's Work with Color, Paint, and Paper - Edna Smith
Tips on How to Build a Better Float - Crystal Tissue Company
Creativity in Art - Charles Weldin
Art for the Academically Talented Student in the Secondary School - Edwin Ziegfeld

Curriculum Guides	Grade
Elementary	K-6
Art Course Evaluation	9-12
The Spirit of Christmas Expressed in Art	1-6
Art Education	10-12
Junior High School Art Course of Study	6-8
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The following is a list of the shows and exhibits to be shown during the 1969-1970 school year in the almost immediate area of Wisconsin State University-Oshkosh. Although it is not complete, it does provide the opening dates, and we urge you to visit as many of these shows as you can.

I. Wisconsin State University-Oshkosh, Dempsey Art Gallery

September 8-26, 1969, William Haendel
Recent Sculpture and Drawings
Opening Reception: September 12, 7:00-8:00 p.m.
Artists will be present

October 6-31, 1969, Third Annual Drawing Invitational Exhibition
Opening Reception: October 6, 3:00-4:30 p.m.
Altman, Boyd, Burg, Byrd, Coleman, Farlowe, Fawkes, Goldin, Kilgore, Krause, Magada, McGarrell, Parker, Rowan, Snodgrass, Speight, Torreano, West, Wilde, Wilen.

November 3-21, 1969, WSU-O Faculty Exhibition
Opening Reception: November 3, 3:00-4:30 p.m.
Balistreri, Bassham, Bennett, Brady, Brandt, Carter, Clark, Cogbill, Donhauser, Gardener, Girard, Hart, Hodge, Janes, Kindt, Leffin, McPherson, Medlock, Nielsen, Osborn, Plosky, Smith, Sniffen, Torow, Utech, Weaver, Yates

December, 1969 Student Show

January, 1970 Student Show

March, 1970 Third Annual Craft Exhibition (Competitive)

April, 1970 Antonakas Light Sculpture Show

May, 1970 Student Show

II. Wisconsin State University-Oshkosh, Reeve Memorial Union

September 5-October 2, Paul Dresang-Ceramics
Paul is a Senior Art Major at WSU-O. His major emphasis has been in ceramics. He won top awards in the two Union student shows last year.

October 7-30, 1969 Black Art From Fisk University, Nashville, Tenn. An exhibit of paintings, prints, drawings, and photographs of sculpture work being done by black students at Fisk University in Nashville. This exhibit was arranged through the cooperation of Mr. David Driskell, Chairman of the Art Department at Fisk.

October 7-30 Wisconsin Designer Craftsman Traveling Show. This is a professional juried show by accredited members of the Wisconsin Designer Craftsman, including work by some of the top names in crafts.

October 31-November 1 Union Pumpkin Carving and Decorating. An exhibit of prize winning pumpkins from the Student Pumpkin Carving and Decorating Contest.

November 4-21 Art Nelson -Ceramics
Tom Clausen, David DeMark - Photos
Art Nelson's exhibit will show the latest work done by a 1969 MFA graduate of California College of Arts and Crafts. A prise winning artist, Nelson's work incorporates the use of fibers and clay very excitingly "Hairy Pots."

Tom Clausen is a WSU-O student, employed as a student photographer at the Reeve Union, whose hobby and major interest is photography.

David DeMark is a 1969 graduate of WSU-O and his major emphasis as a student was photography. He is now a graduate student at the University of Wisconsin.

December 2-18 Paul Donhauser-Ceramics
Gail Floether - Metals
Paul Donhauser, Associate Professor of Art at WSU-O, and Gail D. Floether, Fine Arts Director at Reeve Memorial Union, will combine ceramics and metals for a two-man show.

January 6-February 5 Fine Arts Committee Student Invitational Competition.

February 9-March 5 Two Dimensional Art and Sculpture Contest Exhibit. This student exhibition of two dimensional art and sculpture is open only to WSU-O students. It is a juried show and awards, including purchase prizes, will be given. Rules and entry forms may be obtained at the Union Office.

March 9-April 16 Student Crafts From Nine Wisconsin State Universities

The student Craft Contest brings together the best efforts from students at the nine Wisconsin State Universities. This is the Fourth Annual Student Craft Show to be held at Reeve Memorial Union which is open to all students. It will be judged by a professional jury from outside the State University System and hundreds of dollars of prizes will be awarded. Information can be obtained at the Union Office.

March 9-April 16 John Marohl-Paintings and Graphics.
John Marohl is Chairman of the Reeve Memorial Union board and also a Senior Art Major.

April 20-May 2 Photo Contest Exhibit.
This contest is open to any student currently enrolled at Wisconsin State University-Oshkosh. There is no limit on prints. Black and whites, color prints, and slides are acceptable. The show will be juried by professional artists and photographers, and prizes awarded. Information can be obtained at the Union Office.

April 20-May 28 Fred Marcus Glass Exhibit.
Fred Marcus is a MFA graduate of the University of Wisconsin where he studied glass with Harvey Littleton. He is on the Art Staff of the University of Illinois in Champaign, Illinois. His glass work has been in many professional shows throughout the United States and Europe.

III. Paine Art Center, Oshkosh, Wisconsin

September 1-20 Permanent Collection

September 21-October 30 Oils by Frances Chopin

November 1-30 Wisconsin Water Color Society

December 2-January 4 Contemporary Textiles

IV. Oshkosh Public Museum - Oshkosh, Wisconsin

October 5-29 Print Exhibit by William Hayter
Mr. Hayter is an Englishman working in Paris and the exhibit will include most contemporary printmaking techniques

November 1-December 2 Retrospect Exhibit of Works of Santos Zingale Professor of Art-University of Wisconsin

V. The John Nelson Bergstrom Art Center and Museum-Neenah, Wisconsin

August 13-September 7 Eyewitness to Space II
37 paintings and drawings, loaned by the Smithsonian Institute

September 10-October 12 Joann Kindt
Solo exhibition of paintings and drawings, WSU-O

October 15-November 9 California National Watercolor Society
30 paintings loaned by the Old Bergen Art Build

November 12-December 7 35 Oil Paintings and Drawings
A one-man show of work by Keith Fry, Appleton.

December 10-January 4 Loan Exhibition of Tapestries

VI. Madison Art Center, Madison, Wisconsin

September 10-October 12 A Place to Live
September 10-October 12 Related Art Faculty
September 10-October 12 Stanley Wm. Hayter and Atelier 17

October 19-December 8 Langer.

December 15-February 11 Holiday.
December 15-February 11 Selection from Langer.
December 15-February 11 Children Art

December 11-January 4 Don Treitz

January 11-February 18 Jerry Johnson.

February 1-February 15 Art Guild.

February 22-March 15 Annual
February 22-March 15 Selection from Langer
February 22-March 15 Permanent Collection.

March 22-May 3 Benton.
March 22-May 3 Permanent Collection

March 18-April 12 Richard Lazzaro

April 15-May 17 Gibson Byrd

May 10-31 Salem School of Art
May 10-31 Langer (selections)
May 10-31 Permanent Collection.

May 20-June 14 Julius Rehder-portraits

June 17-July 12 Sherry Unghurst

July 15-August 2 Robin Civnes

VII. University of Wisconsin Gallery-Union Gallery

September 5-27 Paintings by Diane Koons

September 8-October 20 6 Recent Paintings by Aaron Bohrod

September 9-24 Recent Acquisitions for Student Loan Collection

September 20 Fall Sidewalk Art Sale

October 7 Art Films

October 20-December 19 Paintings and Drawings by Gerhard Miller

November 23 Opening Reception: #35th Wisconsin Salon of Prints and Drawings

December 9 Art Films

December 5-6 Christmas Arts and Crafts Sale.

January 12-February 4 The Printmakers Image

March 3 Art Films

March 23-April 19 42nd Student Art Show

April 28 Art Films

May 16-17 Spring Sidewalk Art Sale.

VIII. Milwaukee Art Center, Milwaukee, Wisconsin

September 14-October 26 Seymour Lipton

October 2-4 Antique Show.

October 19-January 4 Light and Dark.

October 23 Fall Opening of the Collectors Gallery

November 15 Bal Du Lac

November 18 A Plastic Presence.

VIIII. The Art Institute of Chicago, Chicago, Illinois

August 9-September 28 Man in Sport

Through September 14 Contemporary Japanese Prints

August 23-October 19 Porcelain

September 20-October 26 School of the Art Institute of Chicago

October 25-December 7 Rembrandt After 300 Years

November 15-January 18 Grant J. Pick Collection

December 6-January 4 John D. Grahm

January 10-February 22 69th. American Exhibition

January 17-March 22 Talavera Pottery

February 7 - March 29 Chiang Er-Shih

328 - Exploration of Materials and Design

555 - The Teaching Of Art

This is a suggested experience in printmaking that involves print production by the elementary education majors, attention to printing procedures suited to elementary age students, and investigation into teaching techniques of benefit in presenting print making processes to elementary classes.

Concepts to Develop

The printing process is an indirect method in that one alters a block, plate or stencil to produce an effect upon another substance.

Sensitivity to natural forms may be developed by printing with materials such as potatoes, carrots, wood.

Each printing process has its own unique characteristics which frequently limits or determines the form of expression.

The printing process allows the repetition of an image and makes possible a series of similar reproductions or controlled variations of the original through changes of color, registration, and printing surface.

- The selection and programming of printmaking experiences

Printmaking activities need to be carefully structured so that the complexities of materials and procedures are compatible with the capabilities and maturation of elementary students.

At the primary level

Materials - water soluable printing ink, finger paint, tempera with C.M.C. or liquid starch, water base silk screen ink, various papers, textiles.

-Procedures adaptable in the primary grades:

Printing involving the use of -- gadgets, vegetables, found objects, nature forms, cardboard, the monoprint.

-Printing practices suitable for intermediate children:

Using combinations of any basic primary procedures, brayer prints, bottle prints, rubber block prints, sandpaper prints, soap-block prints, linoleum block prints (single, multi-block, reduction),

-At the primary level: Cont'd

plaster block print, paraffin block print, screen print, stytofoam print, texture print, wood block print, brayer relief print, ozalid and/or blueprint paper print, stencil print.

-Sources for teaching and learning
Awareness of - "found" materials suitable for printing purpose

-The desire to experiment with unfamiliar materials and tools
-Exploring the physical characteristics of objects through the drawing process or by making direct impressions

-The possibilities of combining other art materials and processes with printmaking

Example: The use of chalk or crayon to enhance negative areas.

References-Additional detailed information in these courses:

Printmaking Today - Jules Heller
Craft Design - Moseley
Preparation for Art - McFee
Teaching Art in the Elementary School - Rueschhoff
Source Book for Art Teachers - LaMancusa
Emphasis Art - Wachowiak
Creative and Mental Growth - Lowenfeld
Children and Their Art - Gaitskell